



THE **C**HAPEL OF
TRINITY **C**OLLEGE
HARTFORD CONNECTICUT

THE CHAPEL OF TRINITY COLLEGE

*"an offering to Almighty God,
to be used in praise of His Holy
Name"*



1951

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*Revised by the late Rev. Dr. Remsen B. Ogilby and the Rev.
Professor William J. Wolf, '40*

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*Revised by the Rev. Gerald B. O'Grady, Jr.
and Robert M. Bishop*

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The Rev. Gerald B. O'Grady, Jr.

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Foreword

The decade since the last edition recalls the stirring verse of Samuel Stone's hymn, " 'Mid toil and tribulation, and tumult of her wars" The Chapel has stood firm, and housed the worship of God through tumultuous times for world, nation, and college. The tumult of Pearl Harbor was followed too soon by Korea; the tension of wars promoted crucial toil within our own nation, and the United Nations.

Closer to home, President Ogilby, after a life of self-giving, died after effecting a rescue from the sea. President G. Keith Funston, having added much to the College and the Chapel, is about to move on to the Presidency of the New York Stock Exchange. Mr. William G. Mather, donor of the Chapel, died this past spring. The Rev. Dr. Arthur Adams, after forty-five years of teaching and ministry within the College, has just retired, as has Mr. Lewis Wallace, Master Mason and Verger.

The Chapel has proven itself to be a vital, working symbol of a Christian heritage received, and of the ongoing process of Redemption of the whole order of history. Its contagion permeates all the disciplines of learning within the College, giving us foretastes of the way in which the Good News of Christ must gradually inform all of the relationships of man.

Many memorials and gifts have been added during this decade, reflecting the immediacies of history, and the eternal verities of the Faith. These have been duly described in this new edition, being treated humbly as additions to Dr. Ogilby's book about the Chapel which was in so many ways his creation. If this booklet helps the new member of the college community or the visitor to find his way into warm understanding and appreciation of the Chapel's witness to the growing Communion of Saints, it will have served its purpose.



The Chapel and The College

Over the dormered brownstone quadrangle of the 80-acre Trinity College campus in Hartford, Conn., rises the 163-foot limestone tower of the College Chapel. Situated on a hilltop, the English perpendicular Gothic tower contrasts with the gold domes, spires, and towers of Connecticut's capital city, symbolizing an educational program which includes growth toward religious maturity within each student's own faith.

Two earlier chapels served the College during its first century. At the first, on the present site of the State Capitol, the late William G. Mather in 1874 was fined one dollar by the Faculty for "defacing the woodwork." Fifty-four years later the Cleveland steel industrialist indicated in a conversation with the late President Remsen B. Ogilby that he would like to give the College a new chapel. Ground was broken in December, 1928. The cornerstone was laid on Sunday morning, June 15, 1930, and on June 18, 1932, the Chapel was formally consecrated. Four years from the turning of the first sod, in December, 1932, the last stones were laid to complete the tower. Many of the fittings of the second Chapel of the College, located in Seabury Hall from 1878 to 1932, were moved to the new building.

Designed by Frohman, Robb and Little, architects of the Washington Cathedral, the Chapel was built by workmen who were inspired to great pride in their craftsmanship by President Ogilby. Their story becomes apparent in the description of the Chapel which follows. They still return annually to inspect the Chapel at meetings of the "Chapel Builders' Alumni Association."

In addition to its architectural beauty, the Chapel is noted for its woodcarvings by J. Gregory Wiggins of Pomfret, Conn., its stained glass by the late Earl Sanborn, and its organ by G. Donald Harrison. From the tower, the Plumb Memorial Carillon by the John Taylor Company of Loughborough, England, has made the music of bells

a part of the community life of the 850-man college and its neighborhood. An unusual record of artistic development is also cut into the wood and stone of the Chapel in the work of Lewis Wallace, Master Mason of the construction who served from 1933-43 as Verger of the Chapel and later as Superintendent of Buildings and Grounds for the College. Untrained in sculpture, Mr. Wallace executed increasingly difficult tasks in stonecutting and woodworking under the direction of Dr. Ogilby to make a significant contribution to the artistry of the Chapel.

As President Ogilby well stated in the "Foreword" to the first edition of this guide: "From the beginning of the work everyone connected with it shared in adding to its beauty: by gift, by careful craftsmanship, by thought taken, by reverent prayer, above all by love. The names of those associated in its building, and the details thereof, are given in the appendix. This guide is intended to tell a little of what this House of God means to the sons of Trinity, and what it meant to the workmen who built it; to help the casual visitor realize that this Chapel is an offering to Almighty God, to be used in praise of His Holy Name."

Page Opposite—The Chapel from the Nave, Pew-Ends # 1 and 2 in foreground.

Following Page—LEFT, Navy V-12 Pew-End, # 73, with Rose Window in background; RIGHT, Workmen's Kneeler, # 5; CENTER, TOP LEFT, Arm of the Ogilby Pew-End, # 4; CENTER, TOP RIGHT, Misericord arm, # 88; CENTER, BOTTOM LEFT, Panel of Class of 1897 Pew-End, # 77; CENTER, BOTTOM RIGHT, Finial of Paul Bunyan Pew-End, # 34.







The Nave and Choir

The main entrance to the Chapel is through the Tower Door over which is a Latin inscription which in translation reads "Trinity College Chapel, given by William Gwinn Mather, alumnus and trustee, in memory of his mother, Elizabeth Gwinn Mather." At the left of the entrance is the Cornerstone, laid at Commencement time in June, 1930. The inscription, "NISI DOMINUS," indicates the Latin form of the verse from the one hundred twenty-seventh psalm, "Except the Lord build the house, their labor is but lost that built it." This verse, used as the antiphon in the service held by the workmen every week during the building of the Chapel, well illustrates the spirit with which the work progressed.

The Crossing

One entering the Chapel for the first time will do well to pass at once from the tower entrance into the main chapel, to stand for a moment at the crossing and get the full sweep of the perspective looking towards the east end. From here may be noted with pleasure the dignity and simplicity of the altar with its silver cross and two single candlesticks. Although the plans call for a carved reredos in stone or oak behind the altar, the present blue hangings seem most satisfactory.

On the north of the nave is the Chapel of the Perfect Friendship, on the south the tower entrance, on the west the rose window, and on the east the choir with the sanctuary beyond.

The Choir

Following the tradition obtaining in collegiate chapels in England, the seats for the students in the choir face each other. The ancient

custom of having the psalms read antiphonally, one side against the other, follows naturally. The Oak Stalls are a memorial to Frank Richmond of Providence, a benefactor of the College who died a number of years ago. When these stalls were built, the ends were left in plain pine and are gradually being replaced by pew-ends of carved oak, each one a gift or a memorial. All of the carving has been done by J. Gregory Wiggins of Pomfret, Connecticut, who received the honorary degree of Master of Arts from Trinity College in June 1940.

The Pew-Ends

Numbers correspond to those on chart at the center of this book.

1 Two kneeler-ends at the west end of the choir are gifts of the workmen who built the Chapel. This one represents Tubal-Cain, the instructor of artificers in brass and iron, and is therefore a tribute to the mechanics and plumbers among the Chapel builders. (Picture Page 6)

2 The Charter Oak Pew-End was given by the descendants of Captain Joseph Wadsworth, who carried off the Royal Charter. The panel shows Captain Wadsworth on tiptoe about to place the Charter in the oak while the oblivious rabbit in the foreground is a silent tribute to the Captain's stealthy tread. On the arm, with an overturned candlestick on the table before him, is shown Governor Andros in a towering rage at the theft of the Charter. Below the table are carved some oak leaves, with what may be acorns, or possibly wooden nutmegs. The finial at the top is the British coat-of-arms. (See Picture Page 6)

3 The finial shows General Israel Putnam on horseback. The central panel represents the purchase by Colonel Fitch of the land in and around Putnam and Pomfret, Connecticut, from Owaneco, son of Uncas, which is known as the Massamoquet Purchase. On the arm-piece is a wolf, recalling the story which tells how Israel Putnam crawled into a wolf den to kill the beast which had been harrying the flocks of the neighboring farmers. His motto, taken from the inscription on his statue in Brooklyn, Connecticut, should be noted: "He dared to lead where others dared to follow." This pew-end, and number 74, were given by Lucius James Knowles.

4 This pew-end was given in memory of the late Dr. Ogilby. On the finial are the Ogilby Arms. The arm-piece represents Dr. Ogilby

granting a diploma at Commencement. The main panel shows the Chapel, which in so many ways is "his building," while below are the seals of his schools, Roxbury Latin, Harvard, and Trinity.

5 This second "workmen's" kneeler-end shows St. Joseph, the patron saint of the carpenters who worked on the Chapel; the little figure kneeling is a mason, to represent the most important craft in the building. (Picture Page 7)

6 The Washington Pew-End was given by the class of 1932 at graduation time in the Washington Bi-centennial year. The panel represents Washington stopping on one of his trips through Connecticut to greet his friend, Jonathan Trumbull, "Brother Jonathan," in front of the little store at Lebanon which was kept by Trumbull for many years. The finial is in the form of an American eagle, whose scornful eye is turned toward the British coat-of-arms across the aisle, while on the arm-piece is a Continental soldier on guard. Below the soldier is a little fox head; it is not generally known that in the British army during the Revolution Washington was known as "the old fox."

7 This was given as a tribute to Dr. Horace Wells, a Hartford dentist, to whom credit should be given for the discovery of anaesthesia and its use in medicine. The figure on the top is Aesculapius and on the arm-piece is St. Apollonia, to whom people in the middle ages prayed when they had a toothache. She was a Christian martyr in the fourth century in Alexandria. Before she was boiled in oil, they pulled out all her teeth one by one. She is shown holding in one hand the palm leaf as a symbol of her martyrdom and in the other a pair of forceps gripping the last molar.

8 In memory of Dr. Frederic T. Murlless, Jr., this pew-end was given by his family, and presented by his grandsons, David, Jonathan, and Frank Lambert, all students at Trinity, at Commencement, 1949. On the finial are Saint Cosmos and Saint Damian, famous Christian healers, assisting a crippled child, and symbolizing Doctor Murlless as a healer, and as one who was interested in the Newington Home for Crippled Children.

The main panel shows a colonial officer on horseback, under the Connecticut Flag, reminding us of Dr. Murlless' great interest in early Connecticut history. Below is an open book, inscribed with a list of his interests and characteristics, while the arm-rest is a Remora,

a "fish who comes to the rescue," attaching his sucker to the keel of storm-tossed boats and holding them steady. It often symbolizes the Word of God, which holds one steady in stormy times, and is a fitting symbol of Dr. Murlless' function in the community.

9 Not carved.

10 The finial shows St. Brandon holding an oar. He is an Irish monk of the sixth century who, according to his own account as reported in Caxton's "Lives of the Saints," is entitled to consideration as the discoverer of America.

The story of his voyage rivals Baron Munchausen at his best. The saint is shown steering his little boat over a stormy sea, with a whale in the background, suggesting the time when Brandon's monks said Mass on the back of a whale, thinking it to be an island. The arm-piece is in the form of a "great grip" or sea-serpent, which came near devouring St. Brandon and his little boat, crew and all. This is the gift of John P. Elton of the class of 1888, himself a gallant sailor.

11 Directly behind St. Brandon is Colonel Theodore Roosevelt on horseback. This pew-end was given in tribute to Walter Cash, who was the first volunteer for Roosevelt's Rough Riders in 1898, who are shown on the finial storming San Juan Hill. He was a great Princeton football player, and so on the arm-piece is represented a tiger holding a football.

12 Reserved by J. K. D.

13 Presented by the Class of 1901 on their fiftieth reunion, this kneeler represents on the finial the frontispiece of the yearbook of the Class of 1901. On the panel is Saint Ferdinand, Patron of Engineers, suggesting the railroad career of Trustee Martin Clement, '01, Chairman of the Board of the Pennsylvania Railroad.

14 This pew-end represents the building of Solomon's Temple, with King Solomon on the arm-piece and the Cedars of Lebanon on the finial. Members of the Masonic Fraternity, more than 800 of whom attended the dedication service, gave this pew-end as a memorial to Sherwood Henry Raymond, Grand Master in 1932.

15 Given by Charles T. Kingston, Jr., '34 in memory of an alumnus who helped him attend college, Sidney Trowbridge Miller, '85, the finial symbolizes Mr. Miller's interest in the Red Cross. At the top of the main panel is the symbol of the Naval Reserve, beneath which are the shields of Trinity and Harvard. The two figures are those of St.

Thomas, Patron of Scholars, and St. Camillus de Lillys, Patron of Lawyers. The lower panel shows Lochinvar coming out of the West, while the arm-piece shows St. Anthony, Patron of Delta Psi, and the niche depicts a young man with his guardian angel.

16 This pew-end was given by a group of friends and classmates in memory of William Henry Warner, '35, Captain, AAF, who died February 16, 1943, of wounds received while flying a mission over northern France. The finial shows the Cross of Lorraine, framed in palms of victory, while the main panel depicts a Brittany Château (Fougères), with a plane in the distance, symbolizing the general type of country where he was lost. The arm-piece is St. Hadrian, Patron of Soldiers, while the niche shows a young American Flyer, and the small panel the U. S. Army Air Force Wings. As a student, William Warner habitually sat in this pew.

17 This kneeler-end was given by members of the class of 1941 in memory of Edward Foster Chapman, who died early in his freshman year. It represents the youthful scholarship of the Venerable Bede.

18 A companion pew-end to #22, this was given in tribute to the Police Department of Hartford. The police parade is seen walking down the street, while on the arm-piece is an old-fashioned cop cautioning a little boy. Above is the patron saint of the Police Department, the centurion who said to the Master, "I say to this man 'Go' and he goeth, and to that man 'Come' and he cometh."

19 Given by Hartford Alumni and Trustees of Wesleyan University, this pew-end commemorates a joint Trinity-Wesleyan summer session in 1942. On the finial is a Methodist Circuit-Rider, on the arm-piece a young man starting off to World War II, while the main panel is a view of the Wesleyan campus.

20 The Saint Anthony pew-end was given by members of the Epsilon Chapter of Delta Psi Fraternity on October 17, 1950, the one hundredth anniversary of the Chapter's founding at Trinity. On the finial is seen the Tau Cross, one of the earliest forms of cross, from which the design of the fraternity's badge was taken. The main panel shows the fraternity's Chapter House on Summit Street, built in 1878, and one of the oldest in this country. The Latin inscription "Deo Gratias Agimus Pro Saeculo Beato" says "Thanks to God for One Hundred Happy Years." The figure of St. Anthony, an early Egyptian monk and patron of the Fraternity, appears on the arm rest.

21 Not carved.

22 A companion to #18, this end was given by an anonymous citizen of Hartford in tribute to our Fire Department. The old-fashioned three-horse hitch is shown drawing a steamer down the avenue to a fire while a fireman, with hose in hand, is crawling out on the roof of a burning building. At the top are represented the three patron saints of the firemen, Shadrach, Meshach, and Abednego in the fiery furnace.

23 In memory of the Class of 1896, the football referee on the finial is William Langford, '96, in his time one of the greatest authorities on football. The Owl on the arm-piece recalls the '96 delegation of Psi Upsilon, while the baseball player below portrays the donor's teammates of that year. Whimsically, the wood-carver depicted the player as a left handed pitcher which reminds us of the donor.

The main panel depicts the Rape of the Lemon-Squeezer. Originally owned by Bishop Niles, '57, the lemon-squeezer became a symbol of "the best class in college" and was handed on, at graduation, by its custodians to the remaining class they considered "best." In 1895, as '95 was about to award it to '97, a group from '96 dashed out and took it, relaying it through Northam Towers to a classmate on horseback who rode off and hid it. The tradition has been revived from time to time, supposedly with the original, which reappeared and disappeared regularly. The return of the original was stimulated by a group of Delta Phi brethren who appeared in gowned procession in the midst of the Service of Benediction of this pew-end in June, 1948, bearing on a silken pillow a "pretender" which they had long cherished, thinking it to be the original. The donor of the pew-end, Murray Coggeshall, '96, is the figure waving the handkerchief, giving the signal for the rape of the lemon-squeezer.

24 Not carved.

25 Not carved.

26 Given by the Class of 1943-W, this pew-end shows a boy dropping his tennis racket and picking up a rifle. On the finial is Athene mourning her lost heroes, while below are the figures of Joan of Arc, St. George, St. Casimir of Poland, and St. Wenceslaus of Czechoslovakia, looking with hope toward young America.

27 The Hunters' Pew-End, which balances that of the Fishermen,

#31, was given by John Enders of Hartford and his son, both, like Nimrod, "mighty hunters before the Lord." On the panel is Davy Crockett bringing down a deer in a forest glade. Above is a buffalo, most famous of American big game. On the arm-piece is "Highland Drake," President Ogilby's dog, a springer spaniel from Mr. Enders' kennels.

28 Not carved.

29 Not carved.

30 A memorial to Mrs. Barrett Wendell, this pew-end was given by her son, William G. Wendell, a former member of the Trinity College Faculty, and his wife. On the finial is shown the Dutch ship which brought the original Wendell over to this country. On the panel is the old Wendell house in Portsmouth, New Hampshire, which was Mrs. Wendell's pride, and the Wendell and Greenough family shields. Her son is shown kneeling in prayer on the arm.

31 The Fishermen's Pew-End was given to the College Chapel by a group of trout fishermen. Izaak Walton himself is sitting under a tree with a book, catching a trout, while above him Peter and Andrew are casting their nets into the sea and catching nothing. On the arm-piece is the greatest fish story of all time. Usually men brag about catching fish, but once a fish caught a man. Of course it was a headline story. The inscription on this pew-end, "Abeo piscatum," is St. Peter's phrase in the Vulgate, "I go a-fishing."

32 Not carved.

33 The kneeler-ends at each end of this section are in memory of William Converse Skinner, '76, and a Trustee of the College, given by his sons. Mr. Skinner's interest in hunting is represented on this panel by the stag on the finial, and St. Giles, Patron of the Woods, on the panel.

34 The finial is Paul Bunyan, the legendary hero of the lumbermen in Michigan. The many stories told about him are our only genuine American folklore. His massive pancakes and super-doughnuts are well known. On one occasion his ox, Babe, whose head is shown on the panel, fell sick; so Paul took an afternoon off to lead him from Michigan to the Pacific coast. He left Babe on the beach, swam out into the Pacific until he found a cow-whale, which he rode ashore, beaching it along the side of Babe, who sucked the teats of the cow-whale and recovered. (See Picture Page 7)

35 One of the two pew-ends given by Dr. E. G. Stillman of New York, this one shows the old meeting house in Wethersfield, Connecticut, where there was a Deacon Stillman for many generations. On the top is a brig reminiscent of the time when Wethersfield was a seaport.

36 This pew-end was presented by members of the Delta Phi Fraternity in June 1951, on the occasion of the retirement of the Rev. Dr. Arthur Adams, who then concluded the second longest faculty term in college history—forty-five years. On the finial is the Delta Phi Badge. The main panel is Dr. Adams' bookplate, including his family crest, while the arm rest is St. Jerome, Patron of Librarians. Below the main panel are three crosses. On the left is Delta Phi, in the center, the cross from the Episcopal Church Flag, and on the right is the cross of IKA, a brotherhood of earlier years which maintains a mysterious vitality within the bonds of Delta Phi. The inscription below St. Jerome is the motto of IKA, while to the left is a book inscribed with the titles and accomplishments of Dr. Adams.

37 This kneeler-end was given by the class of 1940 in memory of their classmate, Ernest William Schirm, who died at the beginning of his Junior year. He was a pre-medical student and in the carving is shown St. Dunstan, the mediaeval scientist.

38 A number of Harvard graduates paid tribute to their alma mater in the representation of General Washington reviewing Continental troops in front of old Massachusetts Hall. Note the skill of our carver in the depth of perspective with only five-eighths of an inch for his third dimension. On the arm-piece is John Harvard seated in his chair, while above is the lion of Emmanuel College, from which he graduated. There is also a representation of the first intercollegiate boat race in America, held at Lake Quinsigamond, Worcester, in which Harvard, Yale and Trinity participated, finishing in the order named. Below are three great Harvard Presidents, Dunster, Mather and Eliot.

39 Given by his family in memory of Garret Denise Bowne, '06, the fish on the finial is a Dolphin, that small swimmer who sees people across to the other side, an appropriate symbol for a memorial, as well as a reminder of Mr. Bowne's interest in fishing. The main panel depicts Mr. Bowne's life work as an electrical engineer, with a portrayal of Ben Franklin and his famous kite. Ben Franklin was Mr. Bowne's favorite historical character, from whom he frequently

quoted, and the Franklin figure aptly symbolizes Mr. Bowne as a self-made man. Below is a right-handed discus thrower, reminding us that Mr. Bowne broke the record for the discus while here at college. The arm rest depicts Saint George's fight with the Dragon, a legend of which Mr. Bowne was very fond. Here it symbolizes Mr. Bowne's having put on "the whole armor of God."

40 This second Skinner kneeler-end (see # 33) shows on the finial the Colt of the Colt Arms Company, of which Mr. Skinner was President for many years. On the main panel is St. Barbara, Patron of Firearms.

41 This pew-end is in memory of Joseph Mosgrove Truby of the class of 1879, who died at the College in November of his Junior year. On the panel he is shown at his studies, with the candle burning low in its socket as the kindly Angel of Death lays hand on his shoulder. On the arm-piece is St. Abba, Patron of Learning, and above an eagle, symbol of immortality.

42 In memory of Philip Bartlett Gale, H '40, the finial is Orpheus, signifying his love for music. On the arm is an Indian, the last of the chiefs of the Illinois, "Man Who Tracks," noting the State of Mr. Gale's birth. The panel shows St. Hubert who didn't kill the stag, representing Mr. Gale's love for animals, while in the background is "Old Stoneface," showing that Mr. Gale was rugged, like a rock.

43 Reserved for R. W.

44 This kneeler-end is a tribute to Jack Melville, of the class of 1934, a member of the first graduating class of Lenox School, who died three years after graduating from Trinity. He was assistant college organist in this chapel, and so on the panel is a representation of Tubal-Cain, referred to in Genesis as the father of all those who handle the pipe and organ.

45 Lenox is a great hockey school, and therefore the finial of the Lenox end shows a hockey player "facing off" for action. On the panel is St. Martin, the patron saint of the School, who shared his cloak with a beggar. As Lenox School was founded by Dr. William G. Thayer, H '34, of St. Mark's School, the lion of St. Mark is an appropriate bit of decoration, while the heads of two monks pay tribute to the first headmaster of Lenox, the Rev. Gardiner Monks, H '42.

46 Given by the Hartford Dental Society on the fiftieth anniversary of its founding, this pew-end is in memory of Horace Hayden,

founder, who also established the first dental college in America. The finial depicts Solomon, King of Israel, and Hiram, King of Tyre, examining the plans of the temple, as Hayden was also an architect. On the arm is Albertus Magnus, teacher of science to St. Thomas Aquinas. The panel shows St. Romuald, who miraculously cured the toothache of one of his Order by his touch.

47 This kneeler-end was given by Sandy Ogilby at the time of his confirmation. His ardent interest in aviation is reflected by the carving of Daedalus, the inventor of flying, with his adventurous son, Icarus, soaring up too near the sun.

48 Peter and Lyman Ogilby gave this pew-end on the occasion of their confirmation in the Chapel as a remembrance of the football team of 1933. On the top is the team captain, Kingston, who was the hero of the Ogilby boys. On the arm in bench garb is his substitute, Snowden. The successful forward pass on the panel is good carving. Note the mathematical formula on the inside, which demonstrates the superiority of the 1933 team over two traditional opponents. Translated it means "Kingston supported by Snowden, plus ten other men supported by Peter and Lyman are greater than Amherst and Wesleyan."

49 In strong contrast to the memorial to young Truby, dying in his Junior year, (# 41) is the tribute to Horace Russell Chase '72, who died as the result of an automobile accident just as he was planning to return here on the sixtieth anniversary of his graduation. Towards the close of an active life he entered the ministry at the age of seventy—witness the Phoenix on the finial arising from the ashes. The Holy Family on the panel adds a touch of tribute to his wife, who like him came from Peoria, Illinois. The discoverer of Peoria, Father Marquette, is shown on the arm, blessing the new land from his canoe.

50 Not carved.

51 This kneeler was given in memory of Harold Shetter, Soccer Coach, by his friends of the student body and faculty. His career was tragically abbreviated in 1950, but not before he had taken a warm place in the hearts of the college family. On the finial is the Anchor, for naval service, and also the Christian symbol for Hope. On the panel is St. Sebastian, Patron of Athletes. The "T" on the shield is for the recognition of soccer as a major sport under Shetter's coaching. The small shield above is for West Chester State Teachers

College, of which he was a graduate, and the halo is a special soccer halo.

52 This pew-end, the gift of Westminster School, Simsbury, with its lovely little chapel, is a memorial to John Hay. Strange as it may seem, the tennis player on the arm is so much interested in the book he is reading that he has forgotten the match he was to play. Above is the arms of the Cushing family adopted and adapted for the School.

53 Since Mr. Wiggins, our wood carver, taught at St. Paul's School for some years, his tribute to that School is discerning. On the arm is a young lad, forever pulling at an immovable oar, for many boys row at St. Paul's. The panel naturally shows the patron saint of the School, with his great sword, emblem of his martyrdom. On the finial is the Pelican, which appears on the St. Paul's shield.

54 Reserved for Godfrey Brinley, '01.

55 Reserved for G. K. F.

56 This end was given by graduates of Pomfret School in tribute to their headmaster from 1897-1931, the Reverend William B. Olmsted, Trinity '87. Since he went to Pomfret from St. Mark's School, we note again the lion of St. Mark, not quietly couchant as on the Lenox end, but violently rampant. On the arm-piece is the Trinity mascot, a bantam rooster, and on the panel a bas-relief of the first Trinity College Chapel, designed by S.F.B. Morse, inventor of the telegraph. At the top of the panel is the Pomfret School shield, designed by Mrs. Olmsted.

57 Next is an end dedicated to the memory of Lillian Armstrong Dodd, a loyal church-member and a devoted mother. Her five sons, who were all choir boys, appear on the finial, while below Mrs. Dodd is seen in her garden, caring for her beloved flowers. On the arm is the pelican, the symbol of a mother's devotion.

58 The gift of the Reverend Godfrey Brinley, '88, this pew-end was presented in 1933, the one hundredth anniversary of the Oxford Movement (not to be confused with the "Oxford Group"). Newman, Keble and Pusey are seen conversing in the quad of Oriel College, with the arms of Oriel and of the Oxford University on a shield above. The arm presents Bishop Hobart, the chief exponent of the Oxford Movement in this country, preaching.

59 Not carved.

60 This end is a gift of the class of 1933. King David playing on his harp, the lad David with his sling, and David when an outlaw chieftain pouring out to Jehovah the water from the well of Bethlehem with his Three Mighty Men, suggest stories known to all.

61 The Wiggins family pew-end features Charon pushing his boat across the river Styx and Christopher carrying the Christ Child across a stream, both symbolic of the earliest Wiggins ancestor, who ran a ferry across the Mississippi. On the arm is Bishop Chase, another ancestor, preaching a famous sermon. Note that this carving is given by three Charles Wigginses and three John Wigginses, as per formula on the inside of the panel.

62 Not carved.

63 Reserved for G. K. F.

64 The retirement of the late Dr. Endicott Peabody, H '41, long Headmaster of Groton School, led a group of Grotonians to give a pew-end in tribute to the three founders of that famous school. The Chapel given by Mr. William Amory Gardner, and the Rev. Sherrard Billings, H '87, preaching will be recognized at once. On the finial is Dr. Peabody, mounted for his regular ride.

65 The gift of the boys of Camp Merryweather, this is their tribute to Mr. and Mrs. Henry Richards, organizers and owners of the Camp on the Belgrade Lakes. The finial is a copy of the Merryweather Light, always burning at night when any campers are on the water. Below is a rear view of Mr. Richards, watching canoes full of boys coming back to the Camp across the Lake. On the arm is an Indian crouching behind a stump, symbolic of the scouting games played at the Camp.

66 Not carved.

67 This kneeler-end and its companion (#75) were given by the classmates and friends of Herman Duvall Holljes, '49, who died in his sleep the night after the Wesleyan game in November, 1948. He showed outstanding leadership as President of the Senate and in many activities. On the panel is St. Aloysius Gonzaga, Patron of Youth, known for his many menial tasks. He reminds us of the "bottle night" on which, after all available glassware had been hurled from dormitory windows onto the walk, "Boots" Holljes summoned all the students from their rooms, and, leaning on a broom, suggested, "All right, you've had your fun, let's clean it up." On the finial are

Saints Crispin and Crispian, Martyrs, and Patrons of Shoemakers, a symbolic play on his nickname.

68 In memory of Charles Lincoln Taylor, H '38, the carving on this pew-end denotes the hobbies of the donor. The main panel shows a model-maker in his shop. Above is St. Dunstan, Patron of Tinkerers. On the arm is St. Nicholas, Patron of Sailors.

69 One of Mr. Wiggins' most interesting pew-ends is that given by the League for the Hard of Hearing, a group of persons afflicted with varying degrees of deafness, who used to meet once a year for a special service in the Chapel, aided by the use of audiphones and a strong light on the speaker's face for the lip-readers. Dr. Thomas Hopkins Gallaudet, who introduced the sign language into America from France, is shown seated in a chair, teaching the deaf; he is making the sign for "God" with his right hand. Dr. Gallaudet was the father of the Rev. Dr. Thomas Gallaudet of the Class of 1842 who continued and expanded his father's work for the deaf. On the panel is Christ curing a deaf man, while above stands the angel Gabriel, ready to blow his great horn that all will hear!

70 Not carved.

71 Given by President G. Keith Funston in memory of his grandmother, Maria Briggs Keith. She is remembered on the finial telling a story to her three devoted grandchildren at her feet. Mrs. Keith's favorite Psalm was the Twenty-third as is attested by the Good Shepard carved in the panel.

72 Mr. Mather, donor of the Chapel, is seen on the finial, while on the arm-piece he is digging as a young man for the iron which built up the Mather fortune. A descendant of Cotton Mather, Mr. Mather's family history is faithfully depicted on the main panel. He once punned that his forbears were the kind who, on arriving in this country, "fell first upon their knees, and then upon the aborigines." This memorial was given by the Church Club of Cleveland which Mr. Mather founded.

73 A faithful tribute to the men of the Navy V-12 Unit who studied at Trinity during World War II, the finial shows John Paul Jones on the bridge. The dolphin on the arm reminds us of the submariners, while the main panel, at the top of which is a V-XII, shows a sailing ship under way. Beneath is an appropriate motto, quoted from John Paul Jones, "We have not yet begun to fight." (Picture Page 7)

74 The finial is Henry VIII, founder of Trinity College, Cambridge. On the arm is the British Lion, crowned and holding a shield bearing Henry's arms, carved after the finial of the famous Trinity fountain. The main panel shows Trinity, Cambridge, with a small figure of Isaac Newton, a Trinity Cambridge graduate, watching the famous apple fall from a tree as he discovers the Law of Gravity. Beneath is the seal of that College, of which the donor, Lucius James Knowles, was a member.

75 This second kneeler-end in memory of "Boots" Holljes (see #67) is also the gift of his classmates and friends. On the finial is the lion, symbolic of leadership, and also, in the middle ages, of the resurrection. On the panel is St. Augustine, Patron of Theologians, presumably, of pre-theologians of whom Holljes was one, and generally associated with education.

76 Given by the class of 1940 in tribute to their classmate, Philip McCook, who was killed in an automobile accident in his senior year. His grandfather, the Reverend John J. McCook, '63, for forty years a professor at Trinity, is represented conducting a service, and a Crusader in full armor bears witness to the high idealism of the young man. On the panel is the story of the two friends, Damon and Pythias.

77 The next pew-end, with the wooden cross on top, was given by members of the class of 1897 on the occasion of their fortieth anniversary, in memory of two classmates, W. S. Danker and H. S. Hayward, who were killed in World War I. Danker, a chaplain, is shown on the arm-piece preaching to his men, while on the panel he is ministering to the wounded. Below, Hayward is leading a file of his men forward into the front-line trenches through a ruined village. (Picture Page 7)

78 A tribute to gardens and gardeners, the finial shows the Civil War Memorial Arch, familiar landmark of Bushnell Park in downtown Hartford. The main panel depicts the original Garden or Park, still un-Fallen, as is evident from the fact that the serpent still has his legs. St. Abelard, Patron of Gardeners, is on the arm, while below is the flower, Poeticus.

The Ambon

79 In the middle of the aisle, is the Lectern from which the Bible is read, a gift from the Class of 1910. Following an ancient custom it is in the form of an ambon, so that the Old Testament Lesson can be read from one side and the New Testament from the other. At the top of the Old Testament side are carved in Hebrew the first words of the Bible, "In the beginning God created the heaven and the earth"; while on the other side one may read in Greek the opening words of the Gospel according to St. John: "In the beginning was the Word." On the triangular panels on each side is carved the story of the transmission of the Holy Scriptures: on one a monk illuminating a manuscript and on the other Gutenberg printing his first Bible.

The four figures on the pedestal are Moses and Elijah for the Old Testament and St. Peter and St. Paul for the New. Various symbolic animals are introduced into the decoration: the raven for Elijah, the brazen serpent for Moses, the rooster for St. Peter, and the lizard that can look at the sun without flinching for St. Paul.

The candlestick holders were forged and presented to the Chapel by A. Janes of Hartford, the ironworker who made the iron supports for the Communion Rail. The Ambon is pictured opposite Page 69.

Both the Rose Window in the west (see Page 23), and the Te Deum Window in the east (see Page 32), may be seen to advantage while standing here at the ambon.

The Litany Desk

80 At the foot of the Chancel steps is a kneeler, or prie-dieu, which is described with its companion-piece, the Carved Chair in the Chancel, on Page 31, Section 96.

From this point the Litany is sometimes said. The Litany Book is the gift of the Misses Beach as a tribute to two friends, John Williams, Bishop of Connecticut and fourth President of Trinity, and Doctor Samuel Hart, of the Trinity Faculty. Since Dr. Hart was for many years custodian of the Book of Common Prayer, and since it was under his direction that the first Litany Book was printed in a separate volume, this memorial to him is most appropriate.

81 The inside doors to the north vestibule, near the pulpit were given by Mr. and Mrs. Newton C. Brainard.

The Lighting of the Chapel

At the time of the building of the Chapel, the problem of the lighting came up early. So often is the lighting of churches ineffective, unartistic, and even painful, that it seemed important to give careful consideration to this particular problem. For the first year, in all late afternoon and evening services, candles were used, most of them placed on temporary wooden standards. The general effect was pleasing but the candles often gutted badly and were unsightly and untidy.

The original plans of the architects called for large chandeliers hung from the ceiling throughout the choir. Such an arrangement would have broken the clear view of the altar from the rear of the Chapel and would have presented other serious difficulties. Finally, after various fixtures were tried and discarded, the choir lights concealed behind prismatic glass were placed under the sills of the windows and a pleasing and satisfactory lighting system was achieved. All of these lights were put under the control of a rheostat so that they can be dimmed or brightened at will. A pair of floodlights for the high altar concealed behind columns and also under rheostat control complete the installation. The passages, the cloister, the tower and the smaller chapels are all lighted by wall fixtures, plain in design but not without real beauty. Four chandeliers, which had once been used in the Old Seabury Hall Library, were hung from the ceiling to illuminate the seats under the Rose Window.

All of this lighting is the gift of Miss Pauline Hewson Wilson in memory of her brother, the Reverend George Hewson Wilson, of the class of 1893, who died shortly after he graduated from Trinity College. This memorial is recorded by an inscription carved on the door of the light control box inside the northwest door. The text is St. John I, verse 4: "That life was the light of men."

The heavy hangings on either side of the choir are designed partly to mellow the light and partly to deaden the reverberation of the speaking voice that results from the hard plaster walls. During an organ recital or a musical service these curtains may be drawn back to allow the resonance to have full effect. Some day it is hoped to replace the curtains with carved oaken choir stalls.

The Rose Window

82 From the east end of the choir one can look back to see to advantage the Rose Window high up in the western wall. In the Middle Ages the Western Rose was usually dedicated to the Mother of Our Lord—a jewel fair enough to be placed on her breast. This window in the Trinity Chapel is dedicated to the Mothers of Trinity men, and in the Mothers Book are recorded the names of all those who have given to the window as a tribute of love for their mothers, with the name of the mother in each case placed beside her son's. The glass of the window is of rare beauty; indeed, some say it may be mentioned in the same breath with that of Chartres. It is remarkable to notice how the color of this window changes, varying from deep blue in the early morning to bright red and gold when the western sun shines through it, transforming it into a shimmering jewel. It is technically a jewel of glass, without much pictorial representation.

In the centre is shown the Blessed Virgin with the Holy Child, while in the circles are the various symbols of the Blessed Virgin, alternating with angels swinging censers.

The Organ

83 Under the Mothers Window are twelve pedal pipes, the low octave of the thirty-two foot open diapasons of the organ. The largest one to the left gives out the lowest musical sound that the ordinary human ear can detect, and yet for all its size, it can be used with the softer stops on the organ. Its effect is felt rather than heard. The organ itself is in a loft high up on the north wall, played from the console or keyboard in the middle of the choir on the south side. There are approximately 4,070 pipes in the organ controlled by 65 stops, with couplers and other mechanical devices. Five hundred of these pipes, under the control of five stops, came from the old Roosevelt organ built for the former College Chapel in Seabury Hall.

Although recitals are given on the organ at various times, it is designed primarily to accompany men's voices in the worship of Almighty God, and provided with a glorious Diapason Chorus admirably suited to this purpose. An abundance of mixtures and other harmonies supply the characteristic brilliance so well suited for the performance of music by the great Johann Sebastian Bach.



The Chancel and Sanctuary

84 Exceedingly popular in the Middle Ages were the "Bestiaries," or the descriptions of various animals, told in such a way as might indicate what we would call "the nature of the beast." The ancients were not always accurate in their observation of animal life, and some of their wild conclusions, interpreted in allegorical form by philosophers of the Alexandrine School under the title of "Physiologus," were spread far and wide, often expressed in carving of wood and stone.

During the Middle Ages many of these bestiaries were enriched by commentaries, bringing out a real, or fancied, theological interpretation. In thirty-one medallions in the paneling of the chancel, Mr. Wiggins has carved a more complete assemblage of these old bestiaries than can be found in any other single church, chapel or cathedral. The fifteen on the left side of the chancel are:

84-1 The Deaf Adder, signifying wilful neglect to hear the Word of Life, is shown stopping one ear with her tail, holding the other against the ground.

84-2 The back of Fastitogalon, a great sea-turtle, often appeared to be a small island to weary sailors, who would land thereon to rest and eat, only to perish miserably when he dove to drown them. Thus does the Devil deceive sinful men with apparent security, plunging them later into the Mouth of Hell.

84-3 The representation of Jonah emerging from the mouth of the whale requires no comment other than expression of admiration for the apparent serenity with which the prophet seems to have survived his experience.

84-4 The Otter is the archenemy of the crocodile. As it is well known that the crocodile sleeps with his mouth open, the otter darts in and, finding his way down into the entrails, proceeds to gnaw him-

self out. This is of course a symbol of the Savior breaking out of the tomb.

84-5 Note the Owl, sitting with eyes tightly closed in broad sunlight. To us she is the bird of wisdom; but to the medieval mind she was the type of sinful foolishness, since she "loved darkness rather than light."

84-6 On the sixth panel the Whale represents the Devil. When he is hungry and opens his mouth, a sweet scent is exhaled which lures silly fish within, where, in the language of an ancient bestiary, "around the prey together crash the grim gums." Note that two sensible fish have avoided temptation and swim safely away.

84-7 Many men are like the Mermaid, say the old bestiaries; for though their lips speak fair, their black deeds destroy the soul.

84-8 The Griffin became exceedingly popular in heraldry because he combined the essential features of the noblest of birds with the noblest of the animals. We see he has the head and the wings of the eagle and the back and the legs of the lion.

84-9 Notice the connubial peace of the two doves sitting on the same branch. Marriage was the symbol Christ chose to express His relation to His Church.

84-10 Strange interpretations of the Peacock appear in the bestiaries. We see him here glorying in the pomp of his plumage (man's worldly possessions), but when he sees the ugliness of his feet he cries out in agony, for they typify his sins.

84-11 This panel shows the true origin of the phrase, "Lick the child into shape." The ancients maintained that bear cubs were born without any particular form and then the she-bear fashioned them properly with her tongue. Note one little Teddy bear completely finished while his mother is at work on his baby brother. The significance of this is that the process of "licking the children into shape" is not accomplished by the father's strong hand, but by the mother's tongue!

84-12 For the sailors in ancient times, when their little boats were swept helpless before a storm, the only hope was in the Remora. This strange little fish could attach itself by suckers to the keel of a ship and hold it motionless against wind and wave. So Christ will save His Church when it is tempest-tossed.

84-13 Even as late as the natural history of Oliver Goldsmith,

there persisted the idea that the lion had a tuft on the end of his tail so that with a proper use of it he could cover his trail from the eyes of the hunter. In this panel two young lions are shown, one watching from a crag and the other covering his trail with sand blown in by his tufted tail. Even so did Christ efface all trace of His divinity when He became man.

84-14 The nature of the Hart impelled it to hunt out snakes and devour them; but the snake's venom would cause the Hart to burn, so that it had to drink or die. The Hart in this panel has wisely chosen a spot near a waterfall to consume the evil serpent.

84-15 The idea that the Pelican pecked her own breast so raw that her young could be nourished with her blood was a favorite theme for medieval theologians when striving to illustrate the sacrifice of Christ. St. Thomas Aquinas wrote:

"Most loving Pelican, Jesu Lord our God,
Cleanse me unclean with thy most cleansing blood."

Pelicans are found often in Christian art. Perhaps we have here a result of faulty observation; some early naturalist saw from a distance a pelican opening her mouth so that her great pouch lay exposed. As her young picked at the little fish she had caught for them, the distant observer concluded that the lining of the pouch was her flesh.

85 On the right side of the chancel are sixteen more medallions illustrating these old bestiaries.

85-1 The Wyvern is another composite beast of the dragon type, a symbol of powers of darkness to be exterminated by courageous heroes. It has the head of a beast, the wings of a bat and the tail of a serpent.

85-2 The wiles of the Devil were again portrayed in warning to simple folk by the cunning of the Fox. He is here shown after rolling himself in red earth to look like a bloody carcass. He is holding his breath until the ravens, hungry for carrion flesh, light upon him,—to their fate.

85-3 In the folklore of various races appears the story of the Phoenix, who as old age came upon it was wont to leap into a fire and rise reborn from the ashes. For Christian monks this was naturally a symbol of the Resurrection.

85-4 The Basilisk was a strange creature, hatched by a toad from the egg of a rooster. Accordingly it had the head and body of a

cock with a reptilian tail. For a man to look upon it meant death, unless he provided himself with the mirror of purity in which case he could gaze indirectly with impunity,— and then the Basilisk, the type of loathsome foulness, promptly died.

85-5 The next panel is the most interesting in the collection. From olden times it was believed that the Elephant could not bend its legs. If it fell down, it could not rise again of its own power, so always slept standing, leaning against a tree. Early naturalists therefore recommend that an elephant hunter should go into the forest, find a tree with the bark rubbed off (therefore an elephant's favorite sleeping-place) and then saw it three-quarters of the way through. The carving shows a weary elephant about to fall with the weakened tree, while the hunter with the saw looks on. The sermon to be preached from this text is that fallen man cannot rise from sin without God's help.

85-6 The Lion appears again in legend to typify the Resurrection of Christ. It is recorded in the bestiaries that lion cubs are always born dead, but on the third day thereafter the Father Lion roars mightily above them and they come to life. The carving shows this marvel in process, with two of the three cubs vivified, while the mischievous third is perhaps feigning sleep.

85-7 The friendliest of medieval beasts was the Panther, admired for his soft coat and his sweet breath. Christ is the Panther, drawing all men unto Him by His sweetness.

85-8 The Wild Ass had a curious "nature." March was his great month, for he had the privilege of announcing by twelve brays the vernal equinox, when the length of the day had increased until it was equal with the night. He was also supposed to eat the wind if no grass were available. All this seems to indicate a carry-over from pagan superstition, not now available.

85-9 Very rare are references to the Peridexion Tree. In the carving two doves are happily ensconced in its branches, while a strange dragon crawls about its roots. It seems that the shadow of the Peridexion is fatal to the dragon, and he cannot cross it to harm the doves. Of course the dragon is the Devil, and the tree is the Tree of Life.

85-10 The Partridge, like the cuckoo, hatches the eggs of other birds, who fly away and leave her. There may be some symbolism here of the Children of God leaving the Devil and returning to their true allegiance.

85-11 Rich indeed is the literature of the Unicorn, as former Professor Shepard has made clear in his book, "The Lore of the Unicorn." In the carving here the Unicorn stands for Christ, which explains his devotion to the Virgin.

85-12 Just as the Salamander is able to pass unscathed through fire, even so the Christian soul should pass through the fires of passion to atonement and peace.

85-13 Johann Commenius reports that the Tiger, the most savage of beasts, is so enraged by the beating of drums that when she hears them, she goes mad and tears herself; this is well portrayed in the carving.

85-14 Just as the Dolphin, a very kindly beast, passes safely the mightiest billows, even so the human soul will triumph over adversity.

85-15 Like the Phoenix, the Eagle undergoes a process of rejuvenation. A plunge into a pure spring of cool water renews his plumage, and then he soars straight for the sun with eyes wide open, which completely clarifies his vision.

85-16 The Charadrius, representing the powerful love of Christ, had the capacity to absorb noxious vapors from a sick person, who might then be restored to health. The carving shows two such ministrants of healing.

The Frieze

86 The crowning glory of the wood carving in the Chapel is the frieze above the paneling on either side of the chancel. Mr. Wiggins here took as his theme the idea of processions, pilgrimages, all moving toward the altar. On the right-hand side, at the end nearest the altar, is the stable at Bethlehem with the Christ Child in the manger. The rest of the frieze illustrates various processions in the Bible. First we see the shepherds with their dogs hurrying to Bethlehem, and behind them the three kings traveling in state with slaves, warriors and attendants; one of them, perhaps weary from sitting too long on his camel, is being carried in a sedan chair. Next we see Christ as a Lad in the Temple, His first long journey, and then the Palm Sunday procession into Jerusalem. The agony of the procession up the Via Dolorosa is well brought out by the huge cross under the burden of which the Master is staggering. Next comes Christ with the two

disciples on the way to Emmaus. Finally, we have the Children of Israel carrying the ark towards the promised land, while behind them Pharaoh's army is overwhelmed in the Red Sea.

87 On the left side at the end nearest the altar, the Castle of the Holy Grail is shown with Galahad riding on his quest. There follows a procession of crusaders exhorted by Peter the Hermit, who is leading them to the Holy Sepulcher. An excellent representation of Canterbury Cathedral introduces the Canterbury pilgrims riding at a brisk pace towards the shrine of St. Thomas à Becket. St. Peter's, Rome, is shown next with the two pilgrims on their way thither. Christian and Faithful represent the Pilgrims' Progress, and the Pilgrim Fathers appear on the shore making friends with the Indians, while the Mayflower rides at anchor in the background. We also have a suggestion of the journeys of the early French missionaries through the Canadian woods. Some mountaineers from the Balkans are on their way to Jerusalem, while the crowd of the lame, the sick and the blind are making a difficult journey to the shrine of Saint Anne de Beaupré. The theme of processions is brought up to date by a group of Trinity alumni coming back to the College Chapel at Commencement time. A part of this frieze is illustrated in drawings at the Chapter Headings of this book.

The Misericord Seats

88 The paneling of the chancel was designed by Mr. Donald Robb, the Chapel Architect, and the figures on the arms of the misericord seats below the bestiaries were included in his design. They were executed by Mr. Hiram Hughes. They represent college life and its associations, sometimes allegorically.

Those on the left, from pulpit to sanctuary, are: a "typical" professor; a motorist of the Twenties; the G.O.P. elephant; a baseball catcher and umpire; a mascot ram; the campus dog; a shoelace catch by a football player; a bull; a studious scholar (Picture Page 7); an eagle; a praying angel.

89 Those on the right, from choir to sanctuary, are: a wise owl; baseball players celebrating after victory; the college janitor with his keys and tools; the bird who hides his head; a college squirrel; a student of mathematics; a lion with cub; Father Time; a pelican feeding her young.

90-1 The misericord seats are hinged, and Mr. Wiggins has started

a series of carvings on the bottoms of each. The first two are at the left of the chancel near the pulpit. Mr. Wiggins is well known for his Oriental carvings in addition to those for the Trinity Chapel. His talents in this field are demonstrated in the first misericord seat which shows a Samurai fighting the Chinese Dragon. The circle at the left is the Chinese symbol of evolution, containing the male and female elements, You and Youg. The circle at the right is the stylized chrysanthemum of the Japanese royal family.

90-2 The second misericord is the first of a series planned to symbolize the subjects taught at Trinity. It depicts Archimedes in his tub discovering the Law of Specific Gravity and shouting "Eureka." The circle at the left with the apple falling from a tree illustrates discovery of the Law of Gravity. The donkey crossing the bridge at the right is the "pons asinorum."

91 The two kneelers in the chancel were constructed and carved by Lewis Wallace with the Gothic tracery matching the bestiary outlines and the dragons matching those of the Wiggins kneeler. One was commissioned by Dr. Ogilby as a memorial to his friend, the Rev. Charles Baker Hedrick, '99, and the other is a memorial to Dr. Ogilby, for which the material was furnished by Paul Groebli, Jr., '45.

The Sanctuary

92 The central feature of the Sanctuary, indeed of the whole Chapel, is very properly the Altar. In his directions to the architects the President of the College from the beginning insisted that every detail of the interior must be so planned that the eyes of everyone entering the Chapel would instinctively be turned to the altar.

The donor of the altar was Miss Katharine Mather. The color of the stone selected, a Texas limestone, is a pleasing contrast to the Indiana limestone used elsewhere in the Chapel. On the front of the altar is carved in Latin one of the verses from the forty-third psalm which the priest says to himself before he starts the Communion Service:

"I will go unto the altar of God, even unto the God of my joy and gladness."

In the upper edge of the central shield is set a little brown stone, a fragment from King Solomon's Temple. This interesting treasure

was presented to the College by Lewis Wallace, master mason, who not only superintended all the masonry during the greater part of the building, but also himself laid the stones of the altar. On the occasion when the workmen held a special service for the blessing of the foundations of the altar, Wallace presented the stone, and laid it himself on the foundations.

The silver Altar Cross is the gift of the class of 1889. Its beauty is a tribute to the genius of Robert H. Schutz, secretary of the class, whose constant interest and devotion to the Chapel, in building, merits appreciation.

The Candlesticks were presented by James Butler and Sarah Buell at the time of their wedding, the first wedding held in the main chapel. There are also two large candlesticks, the gift of Mr. and Mrs. William G. Wendell. The Sanctus Bell, frequently kept in the Crypt Chapel, is the gift of "The Ogilby Auxiliary," an informal association made up of couples married by Dr. Ogilby.

93 On the right of the sanctuary, against the wall, is a credence table for the sacred Vessels, the work of Lewis Wallace, the Verger of the Chapel.

94 The ashes of Dr. Ogilby are buried under a slab in the floor, near the south wall.

95 Mr. and Mrs. J. H. Kelso Davis gave the Communion Rail on the occasion of the twenty-fifth anniversary of their wedding.

96 The large Carved Chair in the chancel is part of the memorial to Frank Richmond, a friend of the College in whose name all the seating arrangements were given. It was designed to have in front of it a kneeler, or prie-dieu. This kneeler, however, is usually kept at the foot of the chancel steps where it serves as a Litany Desk. (See Page 21.) The carving on these two pieces is of an earlier period than the rest of the Chapel and is somewhat Celtic in suggestion.

On the front of the kneeler, and on the arms of the chair, are the four Evangelists, each one holding in his hand a scroll containing in Greek the first words of his Gospel, and each one having his halo held steady by the symbolic beast assigned to him in mediaeval art. The inscription on the panel of the kneeler is Raphael's words in the dome of St. Peter's in Rome.

The original Altar Linen for the Chapel was given by Miss Agnes H. Goucher, and a complete set of linens was made and given re-

cently by Mrs. Robert Doing during her son's Freshman year. The Altar Book was given by Gerald Arthur Cunningham and Raymond Cunningham, of the class of 1907, in memory of their father, the Reverend Herbert N. Cunningham. The silver stand upon which it rests was given by Philip Edward Coyle, Jr., of the class of 1933, at the time of his graduation. He sold his motorcycle to buy the book rest.

97 On the sides of the Chancel arch are a pair of Hymn Boards, the gift of A. Tillman Merritt, for two years Assistant Professor of Music at Trinity. Mr. Merritt was the first head of the department of music at Trinity when it was organized in 1930, and did much to lay the foundations for the music which has become such a feature of the College Chapel.

The Flags were presented to the College by the undergraduates in 1923 in memory of the Trinity men who lost their lives in the first World War.

The East Window

98 Above the altar is the great East Window, the gift of Mr. and Mrs. Mather. It is what is known as a Te Deum window, representing apostles and prophets, angels and martyrs, kings and children, saints and sinners, of all ages, adoring Christ the Lord. Through the different panels of the window runs a scroll bearing in Latin various verses from the Te Deum; the opening words of that great hymn are at the bottom of the window.

In the lower part of the central panel is Bishop Brownell, founder and first president of the College, represented as officiating at the service of Holy Communion. Below him and all around are groups of saints. At the foot of the altar are the Apostles kneeling with the Centurion of the Crucifixion, St. Louis, Alfred the Great, and others. At the left are St. Augustine with Pope Gregory, by whom he was sent to England. At the right are St. Paul and Bishop Seabury. The latter is shown wearing his mitre, which is carefully preserved in the sacristy. The shield on the left is the coat-of-arms of the See of London, and on the right is that of Connecticut. In the extreme right-hand panel at the top is shown Constantine the Great with his wife, St. Helena. Just below is King Arthur, with St. Lawrence, called the patron saint of football because medieval art always depicts him

holding a gridiron, the instrument of his torture. In the next panel, above Bishop Seabury, the profile of Abraham Lincoln can be seen, and next to him a little slave boy, breaking the shackles on his hands. In the left-hand panels are Moses, David, Abraham, and other worthies. Note St. Francis with his little brothers, the birds.

All through the window are groups of angels bearing shields on which are represented the Twelve Fruits of the Holy Spirit. These mount higher and higher until they gather round the central figures of Christ in the middle lancet, with His Mother and St. John on either side. The representation of the figure of Christ took much time and several trials in drawing and in glass before the final result was achieved. At first the artist represented Christ as King, sitting on the throne with crown and sceptre. It did not seem appropriate, however, to picture Him with the trappings of earthly royalty which He had refused to wear. Accordingly He is shown here in the simplicity of the humanity with which He judges the world. In His hand is the book with the Seven Seals, which St. John in the Revelation said only the Lamb of God was found worthy to open. He has broken the seals and is slowly unrolling the scroll with pain and reluctance, for it represents the judgment on His people.

In the tracery on the other part of the window are shown angels with various musical instruments, and sundry Christian symbols, such as the pelican in the center at the top.

Following ancient custom, the designer of the window has introduced in the lower right-hand corner the donor of the Chapel, Mr. Mather, and his wife, adding their praise to the hymn of the Saints. In the lower left-hand corner, the designer wanted to introduce a typical Christian family with their contribution to praise; thus are pictured the late President of Trinity College and Mrs. Ogilby, with their three sons, Peter, Lyman and Sandy.



The South Wing

99 To the right of the chancel at the foot of the steps is the door into the three sacristies. On either side of the doorway are two heads carved in stone. The one on the right is a likeness of Gordon Reeves, master mason when the Chapel was started. He died while the building was in process and his work was carried on by Lewis Wallace, later Verger of the Chapel and Superintendent of Buildings and Grounds, who carved this head of Gordon Reeves, the first master mason, and also his own on the other side of the door.

100 The Working Sacristy next to the Chancel contains, built into the wall, a safe where the College silver is kept. This is an interesting collection, including a Communion service presented to the College in 1857 by Mrs. Goodwin, the wife of President Daniel Goodwin, and her daughters; a set of silver Alms Basins presented in 1932 by Robert Schutz, '89, in memory of his brother, Walter Stanley Schutz, '95, and a special Communion service given by Mrs. Emma J. Ferguson in memory of her husband, Professor Henry Ferguson, class of 1868.

There is also an interesting chair in this Sacristy which was presented one hundred years ago by Dean Hook, a noted clergyman in England, to the Reverend John D. Ogilby, grandfather of President Ogilby. The back of this chair is hinged and can be tilted forward to make a prie-dieu.

The large cabinet for vestments and linens was made by Lewis Wallace.

The Chaplain's Office

101 The Chaplain's Office, earlier called the Corner Sacristy, contains a large closet for vestments used by the clergy and those taking part in the services. The crowning glory of the College vestments is a

marriage cope presented by Richardson Wright, '10, in memory of his first wife, Agnes. It is one of the most perfect pieces of ecclesiastical embroidery in this country. The seals of Trinity College, Hartford, Trinity College, Cambridge, Trinity College, Oxford, and Trinity College, Dublin, are all introduced. On the back is the coat-of-arms of the Washington family, recalling the fact that this college was founded as Washington College. On the morse in front is a symbol of the Trinity with Mrs. Wright's wedding ring in the center.

The pair of Oak Chairs was given to the College in memory of Bishop Benjamin Paddock of Massachusetts, a member of the class of 1846. These chairs were brought over from the Old Chapel, and at the time of the Consecration of the New Chapel the first person to sit in one of these chairs was a son of the Bishop, Lewis H. Paddock, of the class of 1888, who at the time received the honorary degree of Doctor of Canon Law. One of the most precious gifts to the Chapel is the carved Credence. It is the gift of the first Mrs. Richardson Wright, and came originally from Dinon in France. Nothing is known about its history, but it probably dates from the fourteenth century, and was used in some monastery or parish church as a repository for the Sacred Vessels. The antique locks and the strange carving make it of great interest. The two uncouth figures in the doors are probably Bacchus and Pan.

The Treasury

102 The Third Sacristy nearest the cloister, known as the Treasury, contains a vault in which can be kept various treasures of the College. In one corner of the room is a beautiful English clock, formerly the property of Bishop Seabury, first Bishop of the Episcopal Church in America, and in another corner is his mitre (Picture Page 69), encased with Bishop Brownell's spectacles. The old colonial chair is the gift of Frank Farber of Hartford, who became so much interested in the Chapel through his labors in the restoration of the Seabury clock that he decided to give to the Chapel his most cherished possession, this chair.

About the room are various bits of Earl Sanborn's work in stained glass, and historic stones, given by friends of the College. By the south window is the flag of the Navy V-12 Unit which studied at Trinity during the war. On the east wall is a Madonna recently given which has not yet been identified.

In 1935 Rabbi Abraham Feldman of the Temple Beth Israel, West Hartford, procured from J. L. Magnes, at that time President of the Hebrew University, Jerusalem, a fragment of a stone from the Third Wall of Jerusalem. In 1937 Rabbi Feldman presented a portion of this stone to Trinity College to be placed in the Chapel with its other historic stones. It is the irregular white stone on the south window sill. The other part of it has been put into the pulpit desk at the Temple so that when the Bible is placed on that desk for the reading of the lesson it lies, in effect, upon the soil from which it came.

The Blue Tile on this sill is a roof tile from the Temple of Heaven, Peking, China.

The Stone Head of Buddha is of Siamese workmanship in sandstone. It was made during the Ayudhya period in the reign of King Prasat Thong (A.D. 1630-1655) whose reign was remarkable, among others, for making images of Buddha in stone.

The square stone is from the same Temple from which the Buddha came.

The two small stones on top of the large square one are not completely identified, but they are from the island of Crete.

The round stained glass window is a presentation of the Creation, done by the artist of most of the glass in the Chapel, Earl Sanborn, whose ashes now rest in the Crypt Chapel.

The square stained glass set up by the west window is "The Adoration," and is also by Mr. Sanborn.

The small square stained glass up high in the south window is not by Sanborn. It was sent to the College, anonymously, from Europe, and has not been identified.

The centre table was given by three friends in recognition of their mutual love for the Chapel. On the end is a plaque recalling Psalm 55: 15, which reads "We took sweet counsel together, and walked in the house of God as friends." On a side table is a set of chessmen, the work of Mr. Wiggins. The pieces on one side represent Trinity College, with Wesleyan on the other.

In the closet of this Sacristy is kept the College Processional Cross. This was given for the consecration of the Chapel by Mrs. Clarence Carpenter of Colorado Springs in memory of her husband who graduated from Trinity College in the class of 1882. This is a heavy silver cross of rare beauty. On the three ends of the cross are coats

of arms of Trinity College, Oxford, Trinity College, Cambridge, and Trinity College, Dublin, with the coat of arms of Trinity College, Hartford, in the center. Below is the shield of the Washington family.

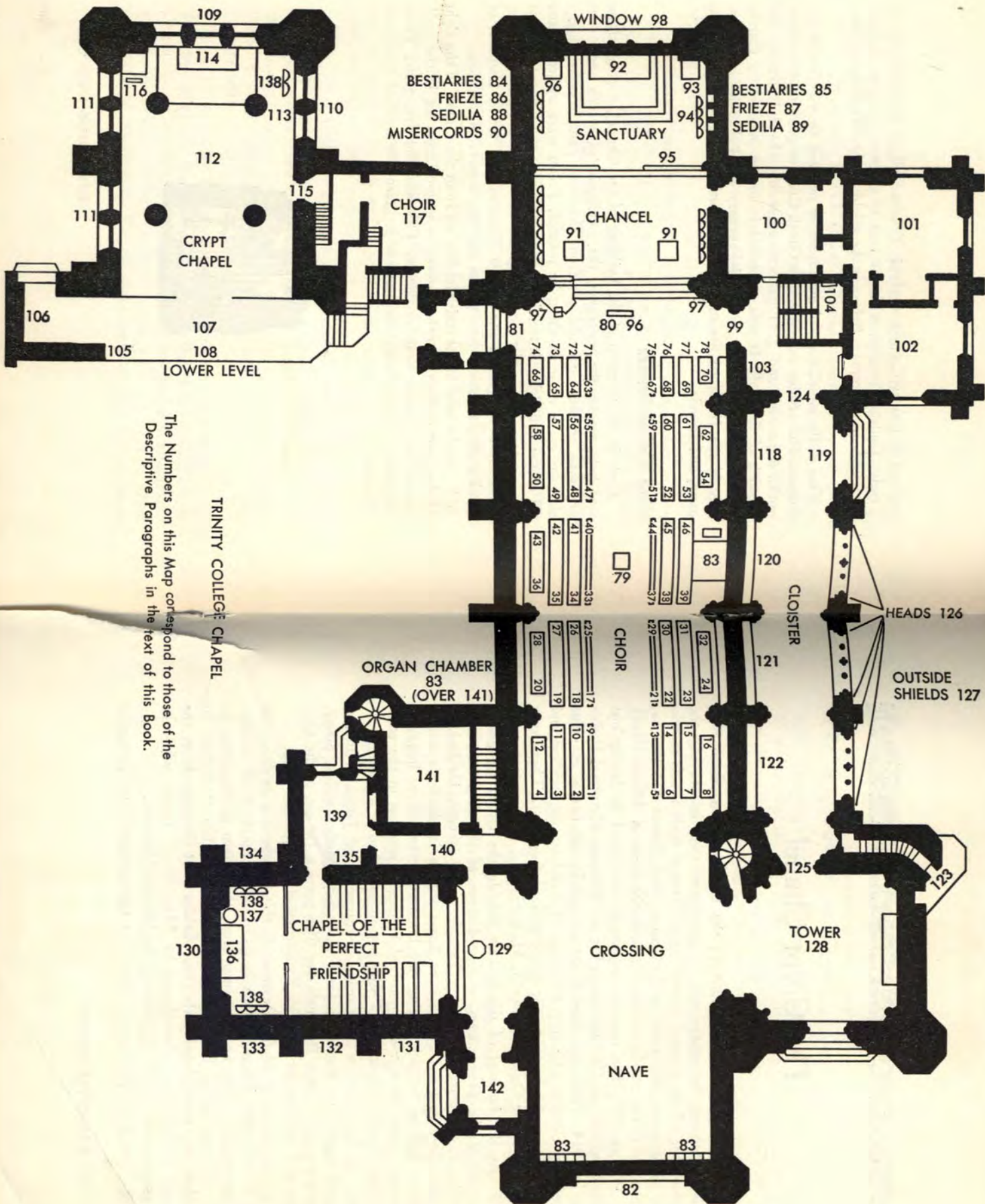
One of the most beautiful gifts recently received by the Chapel is a Funeral Pall of blue velvet, with a Greek Cross of gold metallic cloth, outlined in blue and gold galloon, extending the full length and breadth of the Pall. It was presented in loving memory of Curtiss Crane Gardiner, (May 19, 1874-February 23, 1948) by his associates in the Hartford Steam Boiler Inspection and Insurance Company, and friends.

The Prize Stones

Early in the progress of the building of the Chapel, a competition was held among the workmen, the conditions of which were that any man on the job could get from the stone yard a stone of any size and carve on it anything he wanted. Prizes were awarded, and all of the five Prize Stones have been built into the Chapel. Out of the nineteen entries the jury composed of Henry Wright, architect, Richardson Wright, of the college Trustees, and Odell Shepard, of the Faculty, awarded three prizes and two honorable mentions.

103 At the head of the stairs leading up from the Crypt, to the right of the door leading into the cloister, is a stone cross set in the wall, carved by Richard Bray, carpenter. This won the first prize. Three others are in the cloister, and one is in the north wall of the Crypt Passage.





The Numbers on this Map correspond to those of the Descriptive Paragraphs in the text of this Book.



The Crypt Chapel

104 On the wall of the stairs to the Crypt Chapel, there is a case containing the square and the compasses used in proving the cornerstone of the Chapel as well as the trowel with which it was laid. The square was made by the firm of Peck, Stowe and Wilcox, a concern linked to the College through the name of Major Frank L. Wilcox, '80. The mason's compasses were used in laying out Boardman Hall in 1900 and again for the Williams Memorial Building in 1914. They have been in actual use in one family of stone masons at Coxbench Quarry, Derbyshire for at least one hundred and eighty years and doubtless for many years before that. They were presented to the College by Mr. J. M. Larkin.

105 At the far end of the passage outside the Crypt Chapel is another of the prize stones, a reproduction of the Angelus. This carving is the work of Anthony Temple, a day laborer. He had no proper tools, and did his work at home with a jackknife, a screwdriver, and an ice pick, taking one hundred seventy-three hours of working time. He not only received honorable mention in the competition, but for his creative ability was promoted to be a mason.

106 In the vestibule is the original gravestone of James Williams, better known as "Professor Jim," slave boy, hostler, sailor, pirate, servant under Bishop Brownell, for fifty years a Janitor of the College, and nominee for the Vice-Presidency of the United States.

107 In the center of the pavement in this passage is a small square of Mosaic with around it four large bricks in the form of a cross. The mosaic is composed of stones from the palace of Augustus on the Palatine Hill in Rome, the gift of Mr. James Carter, of Lincoln University, Pennsylvania; the four bricks were brought from the Royal Cathedral at Copenhagen by Miss H. C. Lange with the express permission of His Majesty, the King of Denmark.

108 The large picture of "Christ in Gethsemane" was presented

to the Chapel by Judge Joseph Buffington, '75. It is a copy of Hoffman's painting executed by an Italian artist in Philadelphia.

The Windows of the Crypt

109 Entering the Crypt Chapel, one notices at once the three Lancet Windows over the altar at the east, representing the Crucifixion. They are distinctly twelfth century in spirit, with brown flesh tints and somewhat crude drawing. It is not easy to show the Crucifixion in three narrow windows and the composition is particularly successful.

The traditional arrangement has been followed of placing Mary Magdalene at the foot of the Cross, with the Mother of Our Lord and the Centurion on His right, and on His left the other Mary with John and the soldier with a sponge on a reed.

110 The first side window on the right nearest the altar is the Workmen's Window. This was given by the workmen who built the Chapel, and was their own spontaneous suggestion.

The window represents a group of men building a tower. The costumes and the tools are all in the spirit of the thirteenth century, but the faces are the faces of some of the workmen themselves, reproduced by the designer from snapshots taken while they were at work. The man at the bottom of the window mixing the mortar is Gordon Reeves, the first master mason, while the stonemason in green, above, is Lewis Wallace, master mason for the completion of the Chapel.

The second window on the right is the gift of Henry Wright, one of the architects. At the bottom of the window Henry Wright is represented showing plans to the donor, while beyond him is the senior architect, Mr. Philip H. Frohman. In the background is Mr. Robert Schutz, whose interest in the building of the Chapel won for him the affectionate title of "Architect de Luxe." Above this group is a representation of the architect's dream, beginning with Stonehenge at sunrise, with the gradual development of architecture illustrated by an Egyptian pillar, a Norman arch, an Italian tower, and the tower of Trinity College Chapel at the top. In the upper part of the window is a representation of President Ogilby conducting the first service in the Crypt.

111 There are four windows on the left side. This first is in memory of George Hewson Wilson, Class of 1893. It shows a group

of students in the College Chapel, portraying the Inspiration of Religion.

The next window might be entitled "The Inspiration of Science." At the bottom is a professor in his laboratory with his microscope and jars of specimens. Above him is an arc, illustrating the stages of evolution from the worm and the starfish up through the animals to man with the cogwheel. At the top is the Storm God short-circuiting two electric wires to make the lightning.

The third window is given by the family and friends of Christopher C. Thurber, Class of 1903, who gave his life for the cause of the Near East Relief. He is shown seated in a chair surrounded by refugee children, while the rest of the window illustrates other phases of the Relief Work.

The last window on the left is a memorial to Dorance Coles of the Class of 1930, given by his classmates. Dorance died in March of his Senior Year. He is shown among his books at the bottom of the window, while above him is a quaint representation of a little ship starting out on the voyage of life. Before the ship clears the harbor a storm comes on and she is wrecked. At the top the Angel of Life is carrying his soul up to the Heavenly City.

112 The Pavement in the Crypt is of real beauty, particularly the tiles in the center. In the farther right-hand corner under the Workmen's Window, there is built into the pavement an old tile with an interesting history. It was taken from the ruins of the Chapel of St. Pancras in the grounds of St. Augustine's College in Canterbury, and given by the Warden of the College to President Ogilby for the Trinity College Chapel. This Chapel of St. Pancras, formerly a heathen temple, was consecrated to be a Christian Church by St. Augustine when he was sent over to England by Pope Gregory at the end of the seventh century. As this particular tile is undoubtedly of Roman workmanship, there is a possibility that before the building was a heathen temple, it may have been a Christian Church, built by Roman legionnaires.

113 The ashes of Earl Sanborn, artist of the stained glass, are buried under a slab in the floor.

114 The altar in the Crypt Chapel is from the former Chapel in Seabury Hall, which had been enriched by polychrome carving, the work of Mr. Wiggins. The Altar Book was given by A. Palmon

Harrison, of the class of 1932 and the book-rest by the class of 1931.

115 High on the right wall of the Crypt Chapel is a representation of St. Christopher, the patron saint of travelers. It was presented by Charles C. Buell and Edward Holdsworth, Jr., as a thank offering on their return from a long trip across the continent on which St. Christopher was their protector and guide. Carved by Lewis Wallace, master mason and Verger, it was his first work in stone.

116 The small Organ in the Crypt Chapel is used largely as a practice organ. The Crypt is used for various small services, and has been the scene of several alumni weddings. During Advent and Lent the undergraduates hold Compline services here at ten minutes past ten in the evening. From the time that the Crypt was first completed in rough form, it played an important part in the spiritual side of the construction of the Chapel, as services were held here once a week at an early morning hour by the workmen engaged in the building. The hangings on the altar in the Crypt Chapel are the same ones which were used for many years in the old Chapel. Of singular beauty is the white frontal which was embroidered by a number of young ladies in Hartford under the direction of the Misses Beach, long friends of the College.

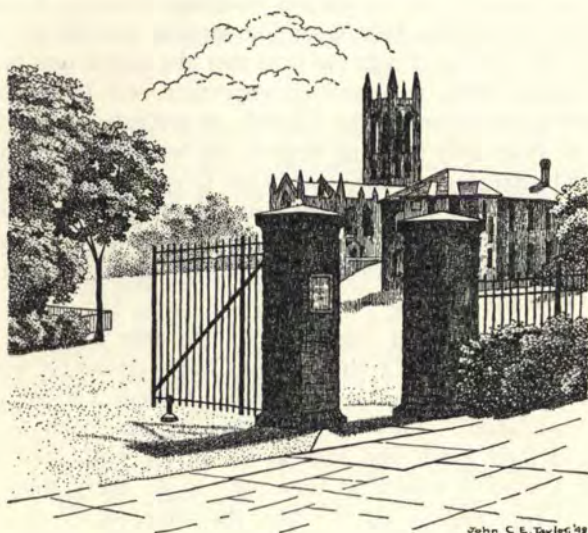
Every year, on or about December 19, the date when the Tower was finished, the workmen who built the Chapel return for what they call "The Annual Reunion of the Trinity College Chapel Builders Alumni Association." They meet in the late afternoon to inspect the work of their hands and then at six o'clock hold once more in the Crypt Chapel a service as they used to do every week during the years of construction. At this time the names of all of the gang who have died are read and prayers offered for the repose of their souls. The names of these men are carved in stone in one of the cloister bays. The reunion ends with a grand banquet in the College Dining Hall.

The Choir Practice Room

117 To the right of the Crypt Chapel is the choir practice room. On the iron railing of the staircase is a representation of the choir-master, shown in the act of instructing a chorister in voice production.

The piano used in choir rehearsals belonged to Ernest William Schirm of the class of 1940, who died in his junior year. It was given to the College with his collection of music by his parents.

The door into the choir room is in memory of Dr. Bern Budd Gallaudet of the class of 1880.



John C. E. Taylor: 19



The Cloister and Tower

In the cloister are the other prize stones and various carvings and Historic Stones.

118 In the upper part of the first bay is a little bust of President Ogilby, the work of Ray Holmquist, which won the third prize. Below is a rough block which comes from the dungeon in Rouen where Jeanne d'Arc was imprisoned. The carving on the large stone represents the Maid of Orleans leading her soldiers into battle.

119 On either side of the open doorway opposite, which leads from the cloister out onto the campus, are the carved representations of two students, names unknown, but obviously Phi Beta Kappa material. Outside of the same doorway are two distinguished teachers, names also unknown; the fact that one of them has six toes on one of his feet may ultimately lead to identification. The red fragment in the pillar in the column was picked up on Mount Sinai by the Reverend William H. P. Hatch, '97, a former student at Trinity College, and by him presented to the College.

120 In the second bay, set into the Chapel wall is a small stone decorated with lozenges; this is the gift of the Dean and Chapter of Canterbury Cathedral and is from the old water tower attached to the Cathedral. In the pavement is carved a little bunny rabbit by one of the Chapel workmen. During the process of the building a family of rabbits took up residence in the piles of stone outside the Cloister. One day a workman happened to see one of these rabbits sitting in the sunshine outside of the Cloister, and with hammer and chisel perpetuated his likeness in the stone.

121 In the third bay is the second prize stone, carved by John Borocci, mason, representing a young girl seated on a bridge. It is set

in the midst of the names of the workmen who have died. Also in this bay is a small corbel from Trinity College, Cambridge, England, the gift of Sir J. J. Thomson, Master of Trinity. Cut into the flagstones are representations of a monk, a monkey holding a coconut, and a small pussy's head. A four year old visitor, interested in Gestalt, recently found a giraffe, untouched by man's chisel.

122 In the fourth bay is the last of the workmen's carvings, a cluster of leaves, for which Richard Bray received honorable mention. Below is an old stone from the Great Wall of China, presented to the College in 1906 by the Reverend James H. Roberts, of Hartford, along with one or two bricks from the old Chapel of St. John's University, Shanghai, which are set in the wall of the fifth and smaller bay. The name of that institution is faithfully recorded in the Chinese writing on the bricks. Next to the piece of the Great Wall is a representation of Lao-tze (sometimes known as Tai Shang, or the High Exalted One). He was disgusted with the corruption at the court of Chou where he was librarian and decided to go into retirement. On reaching the gate of the city, Yin Hi, the gate keeper, stopped him, saying "You are about to withdraw yourself from the world. I pray you first write for me a book." Whereupon Lao-tze stayed six weeks with Yin Hi in his lodge at the gate. Here he wrote "Tao Teh Ping" or the "Classic Reason for Wisdom and Virtue." Then he departed. In this same bay is another stone to represent a tribute from one of the earliest American religions to the Trinity College Chapel. Two Maya figures are shown. The one on the left is Itzamna, the founder of Maya civilization, paying tribute to Kulkulkan, the patron of learning, who is often portrayed as the Feathered Serpent. Kulkulkan is the best known of many of the Maya gods and is the most popular in Mexico.

Above, under the title "Pesiponk" is a portrayal of an Indian sitting before hot coals in a closed hut. During a joint summer school with Wesleyan, the Dean was asked how the students were doing. He replied, "They are sweating," which suggested this Indian therapeutic custom as a theme for the cover of the summer school's mimeographed newspaper. Lew Wallace carved this stone from the original drawing by Professor John Taylor of the Fine Arts Department. In the stone bench below is a chess board. The story is that Dr. Ogilby had been beaten regularly at chess by an unidentified student. When the

Chapel was completed he challenged the student to a single game to be played here, which he won, terminating their contest.

A little search will disclose three birds carved in the flagstones.

The Outdoor Pulpit

123 At the west end of the Cloister is a little staircase leading up to the Outdoor Pulpit. This is a memorial to Flavel S. Luther, President of Trinity College from 1904 to 1919. The annual outdoor service on the campus which has become such a Trinity tradition was established during his time, and perhaps the greatest day of his life was when he introduced his friend, Theodore Roosevelt, to speak at the outdoor service on the campus in June, 1918. Dr. Luther was a great preacher, and the pulpit is a worthy memorial to him.

The slab of brown granite which forms the desk of the outdoor pulpit is a gift to the College from the people in the town of Tabor, Czechoslovakia. It is the stone from which John Huss preached out-of-doors at Kozi Hradek from 1413 to 1414, after he had been forbidden to preach in the churches in Prague. In 1930 the people in the town of Tabor had a town meeting and voted to send this stone to the Trinity College Chapel, and it is, therefore, one of the Chapel's most precious possessions. An engraving of Kozi Hradek hangs in the middle Sacristy.

On the Sunday before Commencement, 1939, when Dr. Edouard Benes, President of the Republic of Czechoslovakia, was the guest of the College, he made the address at the annual outdoor service on the campus. Afterwards he was escorted to this outdoor pulpit and laying his hand upon this stone from which the Patron Saint of his people once preached, he addressed a crowd of over one thousand Czechs and Slovaks in their own tongue.

124 The oak doors at either end of the Cloister are gifts from two different College classes. The east door leading from the Cloister into the Sacristies was given by the class of 1885 on the occasion of the fiftieth reunion of the class in memory, as the inscription shows, of the classmates who had died during those fifty years. The text is from the Vulgate and may be translated as follows: May God open to us this door in memory of our classmates who have gone on before.

125 The door at the other end of the Cloister leading into the Tower was given by the class of 1941 and was dedicated the evening before Commencement day of that year. The quaint Latin verse

written by former Professor Helmbold in medieval style may be translated as follows:

Closed is this door : from cloister it is called
Where holy folk are barred within in God ;
But to the keys of prayer it, too, stands open
Since here we enter through the gates of heaven.

126 The heads on the outside of the Cloister are caricatures of the various workmen. (Picture Page 69)

On the left is Eddie Madden, the spectacled foreman, and Lew Wallace, the master mason who later became the Verger in charge of the Chapel. These heads were carved by the assistant stone cutter, so it is fairly clear that the handsomest one, the third from the left, must be Ross, the head carver, whom his Assistant did not dare to caricature. Next to him is Fred Bent, Superintendent of the construction. The pair on the right are Mac the time-keeper, blowing his whistle, and Dewey, engineer in charge of the elevator. There are two more of these heads on the outside of the east end of the Chapel, one of them being an excellent likeness of "Romey," the faithful mixer of all the mortar used in the building.

The Stone Shields

127 On the outside of the Chapel under the chancel windows on the north and south sides are the shields of some of the preparatory schools which have sent men to Trinity. The cost of carving most of these was borne by undergraduates of the College, alumni of the various schools.

The schools are: St. Paul's, Concord; St. Mark's, Southboro; St. James, Maryland; Kent; Choate; Loomis; Howe School, Howe, Indiana; Pomfret; and Salisbury.

The shields of Groton School and Kingswood are carved on either side of the door leading out from the Choir Practice Room.

The Tower

128 The Tower, in proportion recalling the famous tower of Magdalen College, Oxford, rises 163 feet above the campus, dominating the city of Hartford. Here is hung the Carillon of thirty bells, given by the Reverend and Mrs. John F. Plumb, in memory of their son, John Landon Plumb, of the class of 1926. Every fall on October

16th, the day of his death in his senior year, his fraternity holds its annual Corporate Communion and the bells are rung as a special tribute to him. The largest bell, with a tone of B natural and a weight of 5600 pounds, bears a memorial inscription and the Latin version of the text from the hundredth psalm: "Into his gates with thanksgiving and into his courts with praise."

The bells are played from a clavier, or keyboard, located just below the bell-deck where the bells are hung. The carillonneur sits on a bench, striking wooden levers, usually with clenched fist; and in addition the sixteen largest bells are connected with pedals which he may strike with either foot. For a skilful carillonneur to play an elaborate program involves considerable physical exercise! There is no electrical or mechanical device for ringing the Trinity Carillon.

Up in the fan-room under the bell-ringer's deck there is a little brass plate in memory of Martin Horan, glazier, who on November 24, 1931, lost his balance just after setting the glass in one of the tower windows. He fell from the scaffolding and died next day in the hospital. On November 25, 1932, the last stone was laid on the tower with some little ceremony. At that time the aluminum identification disc which Martin Horan wore around his neck during the first World War was placed in the mortar under the stone as a tribute to his memory. It was just a year and a day since he fell from the tower. The workmen also put under the stone the names of all the men on the job.

A second practice organ, for the use of students in music, has been placed in the fan-room. It formerly belonged to Mr. Arthur Priest, long organist at Christ Church Cathedral in Hartford, who received an honorary degree in music from Trinity College in 1922.

Since Trinity College was founded in 1823 under the name of Washington College, it would seem appropriate to enshrine in the Chapel the name of Washington as exemplifying the second half of the Trinity motto, "PRO ECCLESIA ET PATRIA." Accordingly the large window in the south side of the tower has been designated as The Washington Window, and will some day portray in glass something of the life and ideals of the Father of Our Country. In the pavement below this window is a slab of concrete in which are imbedded many pebbles from Runnymede, the island in the Thames River where the Magna Carta was signed, thus illustrating something of Washington's inheritance in the ideals of government. The black stone in the center of this slab is a fragment of chert from the main tower of St. Ed-

mund's Abbey, Bury St. Edmunds. Here the Magna Carta was first planned and drawn up, and here the Barons and the Bishops entertained King John in an effort to get him to sign the Charter. He slipped away, however, and the Barons and the Bishops swore an oath to catch him and force him to sign, which they succeeded in doing at Runnymede on June 20, 1215.

High up on the wall, under the window, is a protruding stone which came from Sulgrave Manor, England, the home of the Washington family. Resting on this stone is a lead eagle which formerly decorated a down-spout on the home of Lanier Washington in Virginia.

Carved on this wall are the names of all the Trinity men who died in World War I, 1916-18. The inscription above the list is a quotation from Virgil: "These are some who have made others mindful of them by what they have done." A magnificent understatement. Below is a stone bench in memory of the Rev. John James McCook, on which his character is aptly described.

A memorial to Dr. Ogilby is carved into the stone of the east wall of the Tower. The translation: "In memory of Remsen Brinkerhoff Ogilby, the President and Chaplain of Trinity College, 1920-1943. He gave to our college the substance (rem) of life. A gift of the Trustees and Faculty." The Committee on Dr. Ogilby's memorial commissioned Professor James A. Notopoulos to compose a Latin inscription that would have pleased Dr. Ogilby who knew Latin well, spoke it, wrote it, and loved puns in it. Since "the bread of life" was a favorite phrase of Dr. Ogilby, the word "Rem" was used for its three connotations: 1. Rem was Dr. Ogilby's nickname among his close friends and its use commemorates his personality; 2. Rem connotes physical substance in Latin and here refers to the physical and financial growth of the college under Dr. Ogilby; 3. Rem also connotes spiritual substance in Latin and here refers to the spiritual contribution of Dr. Ogilby to the College.

The stone near the tower staircase door is from the foundations of All Hallows Church, Tower Hill, London. It was presented by the Reverend Michael Coleman, H '42, Vicar of All Hallows, on Commencement Day, 1942. Originally a part of the old Roman wall around London (100 A.D.), it was later built into the Saxon Church (1300 A.D.) on the same site and then was laid bare in the unsuccessful raid of England by the Germans in 1940.



The Chapel of The Perfect Friendship

It has been the custom at Trinity College to have annually a Corporate Communion Service for each of the different fraternities, perhaps once a year on a date of particular significance to the individual fraternity. With this in mind, the college authorities decided that the North Chapel, planned for various smaller services, should be designated as The Chapel of The Perfect Friendship, to enshrine the fraternity ideal. From the walls of the Chapel hang flags of the different fraternities, each one presented by the Trinity chapter.

The Baptismal Font

129 At the foot of the steps to The Chapel of The Perfect Friendship is the Baptismal Font, the gift of Karl W. Hallden, '09, a Trustee of the College, in memory of his mother, Kristina Hallden. The six shields bear symbols appropriate to Holy Baptism: The Cross fleurie, medieval symbol of the Resurrection, signifies the prayer that the baptized will "rise up a new creature." The cloven tongues of fire symbolize the Holy Spirit as He touched men at Pentecost, and the descending dove reminds us of the Holy Spirit as he descended on our Lord at His baptism. The Vine and Branches is symbolic of the Church, the Anchor of Hope, and the triangle and trefoil of the Trinity, in the name of whom one is baptized. Around the top of the pedestal is a Greek palindrome, an inscription which may be read either backward or forward, a loose translation of which might be, "wash my transgressions, not just my face."

The Friendship Windows

Above the Font, over the northwest door, is a small window depicting the Baptism of Christ, the work of two young men, Rowan LeCompte and Robert Lewis. Dr. Ogilby was so impressed with this,

their first work in the Chapel, that he planned to have them execute the last window of The Chapel of The Perfect Friendship. At his death, with a slight change of design, it became his memorial, described below (# 135).

The stained glass windows on the sides of the Chapel represent the great friendships of history, while over the altar is shown the Master with His disciples at the Last Supper, with the legend at the base of the window in Latin:

"Greater love hath no man than this, that a man lay down his life for his friends."

130 This Last Supper Window is a new treatment of an old theme.

The designer was reluctant simply to add one more copy of the immortal painting of Leonardo da Vinci; instead of looking across the table at Christ and the Apostles, one stands behind the Master, entering into His thought. The table stretches out into the background, with the Twelve ranged on either side—St. John on the left, St. Peter on the right, and above Judas with his money-bag, just going out into the night. While they are all watching Him, He, with the Cup in His hand, looks up to see a vision of Himself on the Cross the next day. As He looks at the vision He sees that around Him on the Cross are the Father's arms, and is strengthened in His purpose.

In the panel at the left is the figure of Moses, with a representation below of his striking the rock to give drink to the thirsty Israelites in the wilderness—a symbol of the Eucharist. On the right is St. Paul, with a picture of him giving the Bread and the Wine to the sailors in the storm at sea.

This window is the gift of Miss Mary E. Henney of Hartford, in loving memory of her brother, the Hon. William Franklin Henney, who received the degree of Doctor of Laws from Trinity College in 1906. He was a distinguished jurist, and a writer, and during his term as Mayor of Hartford he laid solid foundations for the financial administration of municipal affairs.

In the lower left-hand corner of the window is shown the coat-of-arms of the City of Hartford and at the right the coat-of-arms of the Henney family.

The ten windows in the sides of this Chapel, arranged in five pairs, present in pageantry the development of the ideal of friendship.

131 The first pair on the left as one moves toward the altar, show two classic friendships:—Damon and Pythias for the Greek, and Aeneas and Achates for the Roman. The Damon-Pythias Window was given by Major Frank Langdon Wilcox, class of 1880, in memory of his friend Robert H. Coleman, class of 1877. Damon is shown in the centre panel on his knees before the tyrant of Syracuse, pleading to be held as hostage while his friend Pythias, condemned to death for treason, is allowed to go home to say a farewell to his wife and children. Above, the executioner is about to slay Damon when Pythias gallops up on his stolen horse, just in time. In the lower panel is shown the coat-of-arms of the Wilcox family.

The Aeneas-Achates Window was given by President Ogilby in testimony of his friendship for Bishop Brent, who on their journeys together in the Philippines was wont to call him affectionately in Virgilian phrase his "Fidus Achates."

In the centre panel Aeneas is fleeing with his family from burning Troy, while Achates carries the baggage down to the ship, leading little Ascanius by the hand. In the upper panel the weary Aeneas is resting during his wanderings in Africa, while the faithful Achates is bringing him a drink of water. The lower panel shows the coat-of-arms of the Ogilby family, with the motto, "Each Day," and at the bottom on a scroll is inscribed Bishop Brent's favorite quotation, from Dante, "In His will is our peace."

132 The middle pair of windows illustrate two friendships recorded in the Bible. The great friends of the Old Testament are of course David and Jonathan. In the upper panel of his window Jonathan is shown shooting at a mark with his bow and arrow, with his lad running to pick up the arrows. David, at that time a fugitive, is hiding in the bushes to watch for the pre-arranged signal which will inform him as to his personal safety. Below in the centre panel David sees as a vision the death of Saul and Jonathan in the battle on Mount Gilboa.

This window is given in memory of Charles Hobby Bassford of the class of 1910 by his friends in his fraternity of Alpha Chi Rho. The seal of the fraternity is reproduced in the bottom panel, which also indicates by a football player and by some books the honors Bassford won at Trinity.

The other half of the Bible Window represents Philip and Nathanael, two friends from the New Testament. It was given in memory of Isbon Thaddeus Beckwith, long Professor of Greek here,

by one of his former students, Albert Church Hamlin of the class of 1887.

It was of Nathanael that Christ spoke, when He said, "Behold an Israelite indeed, in whom is no guile." The upper panel shows Philip going to tell his friend Nathanael, who is sitting in a reverie under a fig tree, about the Lord Jesus. The middle panel represents the promise the Master gave to Nathanael that he would see the heavens open and the angels descending upon the Son of Man.

In the lower panel appear the Four Beasts of the Apocalypse gathered around an open book; this is a tribute to Professor Beckwith's great commentary on the Book of the Revelation.

133 The third pair of windows, on the left nearest the altar represents, in symbolic fashion, the friendship between Bishop John Williams and Dr. Samuel Hart, both men closely associated with this College. Two friendships of the Middle Ages are depicted. On the left we see Roland and Oliver, warrior-comrades, and, in the middle of the window, the death of Roland. The artist has given to the legendary figure of Archbishop Turpin, blessing the dying Roland, the features of Bishop Williams, who is shown again below, in the Bishop's robes of to-day, conducting a service.

The window on the right, in its tribute to Dr. Hart, an eminent classical scholar, brings together Virgil and Dante. In the upper panel we see them walking together on the edge of Purgatory, and in the central panel they see together the vision of Beatrice in Paradise. Below is a fine reproduction of Dr. Hart himself seated in his study.

134 On the opposite wall is a double window illustrating two pairs of friends in literature, Lancelot and Arthur, and Hamlet and Horatio. This window is a memorial to Earl Edward Sanborn, the artist who put in the stained glass windows in the Chapel. After his untimely death, sketches for this window were found in his notes and two of his workmen designed and executed the window in tribute to their master.

In the center of the left part of the window Lancelot, on one knee, is pledging his loyal devotion to King Arthur. Above is the tragic interview when King Arthur discovered that Lancelot, his closest friend, had not been true to him. Lancelot is sheathing his sword, which he feels no longer worthy to wield for his King, while the guilty Guinevere turns away in grief.

In the center of the other half of the window is the famous scene on the battlements of Elsinore when Hamlet and Horatio saw the ghost of the murdered King. Above is the scene from the end of the play when Hamlet, mortally wounded, sinks into his friend's arms.

135 The last window, over the door to the Sacristy, completes the group. In memory of Dr. Ogilby, and in commemoration of his friendship with Charles Henry Brent, (Bishop of the Phillipines and later of Western New York), it was given by Mrs. Ogilby and her three sons, and was dedicated on Whitsunday, 1948 by Chaplain O'Grady and the Right Reverend Lauriston Scaife, '31, one of Dr. Ogilby's students who had been consecrated Bishop of Western New York three days before. The upper left panel depicts Dr. Ogilby introducing a Trinity man to a rugged figure, perhaps St. Peter, while holding in his hands the Chapel, as a meeting place for the two. On the right Bishop Brent is flanked by figures representing the story of the Good Samaritan.

The lower panels remind us of the friendship of Emerson and Thoreau. Emerson has on his right an oppressed figure breaking his chains, and on his left a mystic. In the right panel Thoreau has on his right a man gathering the sheaves, and on his left a young man reaching for a star.

To the rear of the Ogilby window is an opening from the organ chamber, which should some day be graced with a screen of carved oak.

The Fittings of the North Chapel

136 The Altar in the North Chapel is a temporary one, built out of artificial stone by the chapel workmen and rubbed smooth by hand. From the old Chapel came the Altar Cross, a memorial to the Reverend Frederick Gardiner.

The candlesticks on the Altar and the dossal, were given to the Chapel in memory of William D. Guckenbuehler of the class of 1932 who died shortly after his graduation, when a student at the General Theological Seminary. The Altar Book was presented by Elton G. Littell of the class of 1899 in memory of his brother, the Reverend John S. Littell of the class of 1890. At the back of the Altar Book are two illuminated pages giving the special Epistle and Gospel used

at the corporate Communion of the fraternities with prayers written especially for this occasion. The frontal for the Altar was given by the Honorable Joseph Buffington of the class of 1875 in memory of his wife, Marguerite Fairfax Buffington.

The Altar Rail of the old Chapel was remade to fit the step here. The pews are also from the old Chapel.

137 Of especial interest is the small Credence Table to the right of the altar. The top, an Ionic capital, once formed the head of one of the four columns of the original Chapel of the College, located where the State Capitol now stands. At the time when the old buildings were being torn down, nearly seventy-five years ago, one of the contractors, Mr. James Madison Dow, rescued two of these capitals, which were kept safely in his barn until the time of the Consecration, when they were presented to the College by one of his daughters, Miss Elizabeth M. Dow, in his memory.

138 The Sedilia against the east and west walls of the Chancel, purchased from a Mr. Maxwell of Rockville, came from Italy. Of handcarved Italian walnut, they are perhaps 400-600 years old. They are the memorial gift of Arthur M. Collens, Jr.

139 The small door leading from the Sacristy into the North Chapel is a gift of Louis A. Schuler, for forty years a janitor and property manager at Trinity College.

140 The memorial tablets in the corridor outside the North Sacristy were moved from the Old Chapel and are in memory of Clarke Churchman, '93, and George Sheldon McCook, '97. The antique chair in this corridor was sent to the college anonymously and nothing is known of its history.

The Wolsey Window

141 Worthy of note is the triple window in the small room to the right of the North Chapel. The stone-work of this window came from Whitehall Palace in London, built by Cardinal Wolsey, and is therefore over four hundred years old.

Some fifty years ago the Reverend Arthur Delgano Robinson of Hartford happened to be in London when a portion of the palace was being torn down, and securing these stones, sent them back to Hartford to his father-in-law, William Russell Cone. The latter

presented the stones to the College, to be embodied in some new building. The cases were stored away without ever being opened. In 1928, while the plans for the Chapel were being drawn, President Ogilby found by chance certain boxes in the basement of Boardman Hall, marked "Old Stones from England." It was some time before the history of the stones could be established; obviously it was fortunate that they were discovered in time to be built into the New Chapel.

The grandson of the donor of the stones, the late William R. C. Corson of Hartford, was naturally much interested to hear of the use made of his grandfather's gift, and decided to give the stained glass for the three windows in memory of his grandfather. The designer has caught the spirit of the early glass; some of the pieces of glass used are over a hundred years old.

As Cardinal Wolsey's first important charge was Bursar of Magdalen College, Oxford, the left-hand panel displays the arms of Magdalen. Below is a drawing of the famous tower of Magdalen, built by Wolsey, appropriately reproduced here as its proportions are identical with those of the Trinity Chapel Tower. The open money-bag recalls the fact that Wolsey was relieved of his responsibilities as Bursar for misappropriation of funds!

The centre light of the window contains Cardinal Wolsey's coat-of-arms. As every student of English history knows, Wolsey had no right to adopt armorial bearings as he was simply a butcher's son; it was an act of sheer bravado, quite typical of the man, in defiance of all the laws of heraldry. The designer, with a touch of grim humor, has introduced a black sheep into the coat-of-arms, with the word "wool" on the collar. Below the shield as a hatching are some waves with the word "sea" to complete the rebus in mediaeval style. Underneath is a picture of Henry VIII, Wolsey's patron and rival.

In the right-hand panel are the arms of the See of Winchester, Wolsey's last preferment, with the Cardinal himself on his knees, praying for forgiveness for his sins—a task of some dimensions. In this panel there is also the coat-of-arms of the Cone family, and a reproduction of the portrait of William Russell Cone, willed by Mr. Corson to the Morgan Memorial.

The Northwest Entrance

142 As one comes out of the northwest door, one sees in the wall a piece of painted Caen stone which was at one time on the reredos of Canterbury Cathedral. Originally it came from St. Augustine's Chapel in Canterbury, and is the gift of the Dean and Chapter of Canterbury to the College.

The face of the Greek maiden was modelled by Mr. Howard Greenley '94, and carved by Lewis Wallace.

Outside this door are two heads on the corbels. One of them is of Henry Wright, architect, the other of Robert Schutz, architect de luxe.

The doors of the northwest entrance were given in 1940 by Charles G. Woodward, '98, in memory of his father, P. Henry Woodward. The Latin inscription is from Cicero's *De Officiis* III, 37, a favorite book of Mr. Woodward for whom Woodward dormitory is also named. The translation: Even though we may escape the eyes of gods and men, we must still do nothing that savors of greed or of injustice.





The Consecration

The chief event of Commencement time at Trinity in 1932 was the consecration of the Chapel, and the first services therein. The actual consecration took place on the morning of Saturday, June 18th, in the presence of a large number of Alumni and distinguished guests. By special request of Mr. Mather, his colleague on the Board of Trustees, Bishop Brewster, was the consecrating bishop, but the presence of the Right Reverend James deWolf Perry, D.D., Presiding Bishop of the Episcopal Church, made it naturally appropriate to have the important parts of the service turned over to him. Six other bishops were present to take part in the service: Bishop Acheson of Connecticut with his Coadjutor, Bishop Budlong; Bishop Cheshire of North Carolina; Bishop Cook of Delaware; Bishop Roberts of South Dakota; and Bishop Bartlett of North Dakota. Bishop Webb of Milwaukee, and Bishop Lawrence of Massachusetts also were to have been present, but were prevented from coming by illness.

In order to give opportunity for the various bishops to share in the consecration as well as to avoid the difficulty of having one long single procession passing through the chapel, it was decided to have five separate processions so that the different parts of the chapel could be consecrated simultaneously, these processions later joining for the consecration of the whole.

After a short service in the old Chapel, where various Alumni of the college in Holy Orders took charge of the furnishings and appurtenances to carry them over to the new Chapel, the five processions entered the Chapel with all due ceremony. The simultaneous consecration of different parts of the Chapel was arranged and carried through with dignity and precision. The presence of many of the workmen, all in their working clothes, was a tribute to their devotion deeply appreciated by many.

President Ogilby's address at the consecration service is printed on the next page.

At the close of the service the carillon was played by Edward B. Gammons, then Master of Music at St. Stephen's Church, Cohasset, and now of Groton School, who later in the afternoon played a recital on the bells. That same afternoon the first organ recital was played on the new organ by Doctor T. Tertius Noble of St. Thomas', New York.

On Sunday morning, Bishop Perry preached, and Sunday evening Bishop Bartlett gave the first Baccalaureate sermon in the new Chapel. On Monday, June 20th, Commencement exercises were held here for the first time.





Address By President Ogilby at the Consecration

Three score and nine years ago, the President of the United States, called upon to dedicate a great battlefield of the Civil War as a final resting place for those who there gave their lives that our nation might live, expressed in immortal phrase the truth that consecration is a matter not of words but of deeds. Men had wrought valiantly upon that battlefield; many men had died there. It was already holy ground.

We are met here this morning to consecrate this Chapel, and yet in a larger sense we can add little to the consecration it has already received. For the last fifteen months the men engaged on this building have met together at least once a week at an early morning hour before beginning the tasks of the day to praise together God's Holy Name and to ask His blessing on their work. And that weekly service has been only one expression of their attitude towards the job every hour of every day.

In services for the consecration of a church, it is sometimes directed that when the Bishop knocks at the door of the finished structure, his chaplain shall cry out, in the words of the psalm we have just said: "*Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, and the King of Glory shall come in.*" We left out that bit of ritual this morning; it did not fit. It might even have seemed a bit humorous to Christ and to the workmen. The King of Glory come in? He has been here all the time! Not only have we felt his presence in the silence of our prayers in the Crypt, but He has been near us all the day.

It is a long time since we heaved back the earth and, far below where we stand today, laid bare the living rock, never before seen by mortal eye. Biting deep into the rock crouch the massive arches, sturdy to bear the weight on them now placed. Then two years ago in the sunshine of another June we laid the Cornerstone. At that time our

workmen pledged themselves that no imperfect work should enter this building, and full well have they kept that high resolve. They have built as for God's eye alone. As the masonry of the walls rose higher and higher, the King of Glory, who is the Stone rejected by earlier builders, noted with satisfaction the exact pride of the masons as they laid with precision every stone, even every brick now hidden forever from our sight. The King of Glory come in? He surely was here that morning nearly a year ago, when, just as yonder great roof-truss was being swung into place, the guy-wire snapped and the beams crashed down upon the scaffold where His brother-carpenters were working. No one of them was harmed. He was here that autumn afternoon when Marty Horan fell from the staging around the tower. As we bent over his battered body, I felt the anguish of His Divine solicitude at my side, His sympathy during the rush of the ambulance to the hospital, where the ministrations of the priest prepared Marty's shriven soul for the life to come. Yes, the Lord has been with us all the time. The dream of the donor, the vision of the architect, the exactitude of the engineer, the craftsmanship of mason and carpenter, the sweat of the laborer, the lavish beauty of carven wood and stone have all been conceived and carried out in a spirit of absolute consecration. To the artist of the glass the harmony of his color was the harmony of a hymn of praise; to the builder of the organ the blending of his chords was an act of prayer.

So today, when the last touch of loving hands has added the caress of beauty to this Chapel, to prepare it for use, our use, we are striving with the pomp and circumstance of phrase not only to dedicate this Chapel, but more perhaps, to consecrate ourselves that we may be worthy to worship here. Already this Chapel has received the consecration of use. One hundred and eighty-four services have already been held here. At some of them crowds have gathered, again late at night a few students have brought the day to an end by saying the Compline Office in the Crypt.

Sympathetic visitors during the period of construction have sometimes suggested with pleased surprise that we seem to have here regained something of the spirit of the Middle Ages, the craftsmanship of which endures to this day. If this be so, it is not because of any archaeological imitation, but simply because of a gradually formed conviction that this is the way to build a House of God. A workman may easily become a craftsman when he loves his task.

This Chapel also embodies other convictions of long standing. It stresses the fact in days of change that there are values in our heritage from the past which will long endure. He who made possible this building bears a name which from the beginning of the history of New England has stood for leadership in religion and education. His contribution to this tradition has been to recapture the heritage of the beauty in religion which those of an earlier day would not see. In his desire to leave behind him some work of rare beauty he chose deliberately to enshrine it not in his own city, but in his college, and he chose to enshrine it in a college Chapel because it is his conviction that religion is of supreme worth, and especially the religion of a college man.

Today, therefore, the Trustees of Trinity College, in accepting for use this Chapel, feel that they are fulfilling their highest obligation. They are accepting the heritage of their predecessors who over a century ago founded this college. They are carrying out the dream of Nathaniel Wheaton, architect, doctor of divinity, and second president of this college, who left his worldly estate to build some day a Chapel for the College which had been his very life. Already there has been expressed in one form or another the desire of others to enrich this House of Prayer with their gifts, perhaps to bear witness to a great love, but all prompted by the fundamental conviction that there must be a place in the life of an educated man for the worship of Almighty God. There are those in every age whose devotion to the pursuit of truth has led them far from the shrines of their youth. There are today reputable citizens of our Commonwealth giving loyal service to their day and generation, who seem to feel no craving for the release of their aspirations in worship, no hunger for the solace of prayer. This Chapel, however, stands to-day as a witness to the convictions of many more who are eager to go into God's House with thanksgiving, and to enter His Courts with praise.

It is a pledge of our faith in Jesus of Nazareth as the Lord of Life, a vehement assertion of our belief in Him as the Way, the Truth and the Life. As such it is a challenge to youth.



Appendix

Trinity College Chapel, Hartford, Connecticut, was designed by the architectural firm of Frohman, Robb and Little of Washington and Boston.

Charles J. Bennett of Hartford represented the College as Consulting Engineer.

All the glass in the Chapel was designed and made by Mr. Earl E. Sanborn of Boston.

The artist of the carved woodwork was Mr. J. Gregory Wiggins of Pomfret, Connecticut, who designed and executed all the carving.

The organ is a four manual instrument, built by the Skinner Organ Company of Boston, under the personal direction of G. Donald Harrison. It includes 4070 pipes, arranged under control of 65 stops. The blower, made by the Spencer Turbine Company, is placed in a specially constructed chamber in the basement, so that vibrations will not be discernible in the Chapel.

The dimensions of the Chapel are as follows:

Length of the Chapel	178'9"
Greatest width	110'5½"
Width of the Choir	33'6"
Height of Tower	163'
Height of roof ridge in choir—approx.	62'

The foundation required 2700 cubic yards of concrete, equivalent roughly to a cube 42 feet on the side. The total weight of the foundations is 5,460 tons. All the foundations go down to living rock. The deepest pier is 35'6" below the level of the floor of the choir.

There is no structural steel used in the building. The walls are all of solid masonry, blocks of stone inside and out and a core of brick between. 1,846,000 bricks were used; all of them, except on the outside wall at the west end, forever hidden from sight. This brick alone

amounted to 615 brick loads, or enough to build a wall 1 foot thick, 10 feet high, and 2 miles long.

It took 118 railroad cars to transport the cut stone from the mill in Indiana; 30,700 pieces were cut and carved at the mill, and 35,000 pieces were cut and fitted on the job.

CONTRACTORS

The R. G. Bent Company of Hartford were the general contractors for the building. Sub-contractors were:

SUB-CONTRACTORS

Excavation	John Hoye & Son	Hartford
Sheet Metal	Liner-Atwill Co.	Hartford
Roofing	C. G. Bostwick	Hartford
Electric	Baldwin-Stewart Electric	Hartford
Heating	W. B. Carson Inc.	Hartford
Plumbing	J. Lyon & Sons	Hartford
Leaded Glass	Henderson Bros.	New York
Waterproofing	Parlock Appliers of N. Y.	New York
Tile	Hartford Tile Co.	East Hartford
Ironwork	Bradley & Hubbard	Meriden
Lightning Arresters	Boston Lightning Rod Co.	Boston
Rubber Tile Floors	A. E. Gross Co.	Hartford
Casement Sash and Vents	International Casement Co.	Boston
Organ	Skinner Organ Co.	Boston
Sheet Metal for heating	George Couch	Hartford
Millwork	C. H. Dresser & Son	Hartford
Granite	Brennan Stone Co.	Hartford

FIRMS SUPPLYING MATERIAL

Limestone	Bloomington Lime- Stone Co.	Bloomington, Ind.
Stone Carving	Ross Correll	Bedford, Ind.
Grilles	Tuttle & Bailey Mfg. Co.	Brooklyn, N. Y.
Wrought Iron Hardware	Iron Craftsmen	Philadelphia
Safe	Dewey Office Equipment Co.	Hartford
Plaster Model	John J. Earley	Washington, D. C.
Bells	John Taylor & Co.	Loughborough, Eng.

Choir Seats	L. F. Dettenborn	
	Woodworking Co.	Hartford
Lumber for Trusses	Capitol City	
	Lumber Co.	Hartford
Flagstone	Windsor Cement Co.	Hartford
Brick	Stiles & Reynolds	North Haven

MEN WORKING ON CONSTRUCTION

Superintendent:	F. O. Bent
Assistant Superintendent:	Edward Madden
Timekeeper and cost clerk:	W. J. McIntyre
Civil Engineer	B. Lovell
Watchmen:	{ Gilbert Milberry Thomas O'Connor

CARPENTERS

E. B. Anderson	Raymond Holmquist
Louis Anderson	Jow Jankoski
J. Andreotta	Wm. Keating
George Bent	W. Lewis
Howard Bent	Joe Liberty
Alex Berglund	Robert Lundeburg
Elmer Borgeson	Peter Lykke
Richard Bray	Arthur Paquette
Frank Burnham	A. Paskey
John Colody	Geo. Read
Theo. Courtemanche	Dewey Renfrew
Winfred Creelman	Geo. Rowell
W. Curry	Charles Saunders
L. Dickinson	John Schlund
T. Dillon	Phil. Schwartz
James Doherty	T. Smith
Wm. Fraser	Frank Sobick
Carl Friske	Edward Stebbins
H. E. Gates	Everett Taylor
Jean Gauthier	Frank Vozzola
John Gresh	George Walker
Walter Hammel	

PAINTERS

Carl Lunden	William White
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MASONS

*Gordon Reeves, Foreman

Lewis Wallace, Foreman

Wilbur Aubin	Herbert Mather, Jr.
A. Beck	Peter Moretti
Bernard Bent	James Morrissey
Antonio Bonaiuto	E. J. O'Brien
Paul Bonaiuto	J. M. Pathe
Paul Bonaiuto, Jr.	Peter Petrillo
John Borocci	Walter Pierson
A. Campbell	Stanley Reeves
Philip Comeau	Ian Rose
Vincent Consiluo	Robert Rose
C. DiFazio	James Sentence
Lucien DiFazio	Ralph Silvestri
Paul DiFazio	Pat Tomany
Peter DiFazio	Thomas Tomany
John Dorman	Abel Trembley
Fred Edlund	S. Ventura
Mark Hamilton	Richard Walsh
William Hills	Walter Walsh
Leonard Hollis	Geo. Wynn
Herbert Mather	Charles Zekas

*Died April 21, 1931

LABORERS

Angelo Paternostro, Foreman

Ralph Abate	Ernest DeCeoccio
B. Accremato	Patsy DeMarco
James Adams	Joe DePietro
Pete Aniello	Victor Dodge
Joe Bassa	Joe Donato
Frank Bassano	Patsy Donato
Louis Belisle	Alex Cebulski
Joseph Bowman	Howard Gillard
Tony Cacchiotti	James Godfrey
John Calitri	Luther Gordon
Joseph Carrio	Antonio Guerrera
Paul Ciarcello	Dan Guerrera
Joe Colangelo	John Guerrera
Fred Daigle	Arthur Johnson

Charles Jones
Alfred Kemish
John Kennedy
John E. Legeyt
Louis Longo
Michael Longo
Rocco Longo
John Luber
James Lumkin
Constantino Magno
Carlo Magno
Antonio Manecini
John Manecini
Nick Manecini
Peter Manecini
Ralph Manecini
Rocco Manecini
Salvatore Manecini
Sebastino Manecini
John Mariana
John Milner
Harry Mooney
Phillip Pappa
C. Parks

Carlo Pastizzo
Joe Pastore
Dominick Paternostro
Nick San Pietro
S. Pollicito
F. Pompei
Antonio Renaldi
Dan Renaldi
Dominick Renaldi
Frank Renaldi
Rocco Renaldi
W. J. Roselle
Jack Scamoni
H. Simon
Frank Simone
Morton Spray
R. L. Stannard
A. M. Temple
W. D. Thompson
Rudy Unger
Frank Williams
Tony Zitkus
Tony Zulu

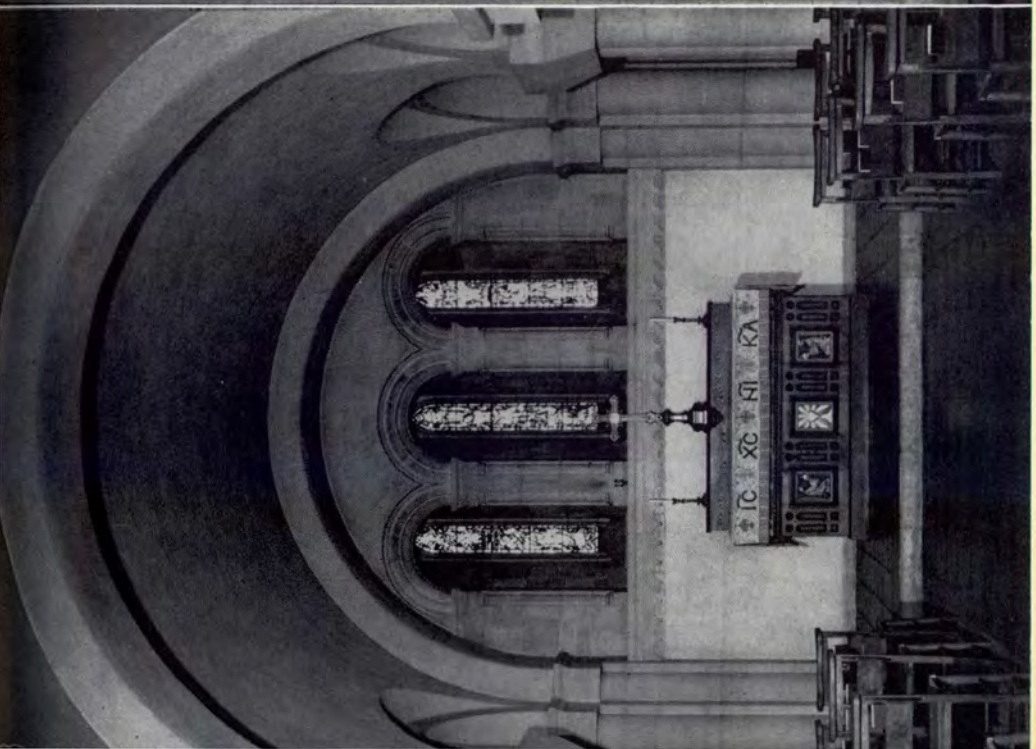
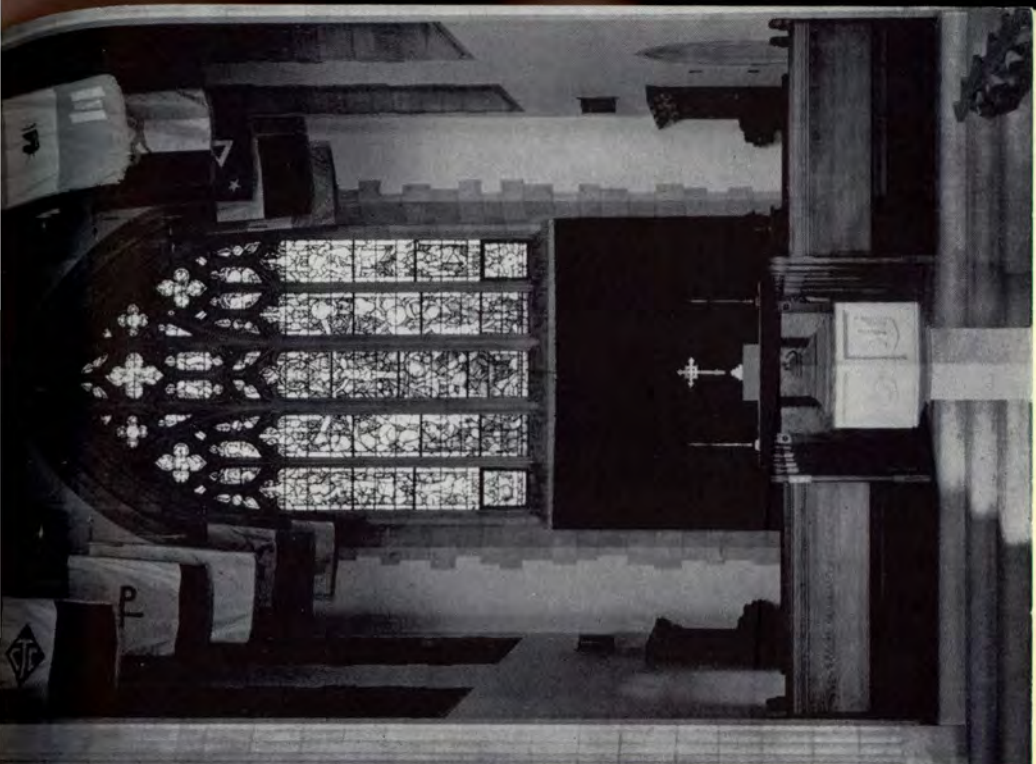
Prayer for
God's Blessing on the Work*

O God who dwellest not in temples made with hands, we Thy children are daring to rear in this place a House to be called by Thy name. Bless Thou the work. We long ago determined that no imperfect or dishonest work should enter this building: strengthen us in this high resolve and teach us to build as for Thine eye alone. When the hours seem long and the burdens heavy, may the vision of the completed Chapel cheer us, a vision which can come into being only through our toil. Accept the offering of our craftsmanship, and in the years to come give us the thrill of showing to our children's children the work of our hands in this place, all built to the greater glory of Thy name, who livest and reignest, Father, Son and Holy Spirit, world without end. Amen.

*Used at the Workmen's Services during the Building of the Chapel.

Page Opposite—LEFT, The Crypt Chapel; RIGHT, The Chapel of The Perfect Friendship.

Following Page—TOP, LEFT TO RIGHT, stone carving # 119, stone workman's head # 126, Tiger Bestiary # 85-13, Bishop Seabury's Mitre # 102; CENTER LEFT, The Ambon # 79; CENTER RIGHT, the quadrangle from the Cloister; BOTTOM, Air view of the college campus.





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*NEEDS OF THE CHAPEL SUITABLE FOR MEMORIALS
AND GIFTS:*

Oak Stalls for the eight sections of the choir, similar to the stalls and panelling of the chancel, but probably simpler in detail.

Rood Screen of oak, consistent with the other woodwork of the Chapel, across the arch dividing the choir from the nave.

Organ Case of carved oak, at the present openings of the organ chamber, into the main Chapel, and into the Chapel of The Perfect Friendship.

Pew-Ends, of which eleven are uncarved and unreserved at this time.

Misericords or hinged seats in the Chancel, of which fourteen are uncarved and unreserved at this time.

Rood Screen for the Chapel of the Perfect Friendship, across the arch at the steps leading from the Font into the Chapel.

Windows of stained glass, in Tower, Chancel, Choir, and Nave.

Crypt Altar of stone, perhaps a table of simple design, set out from the east wall.

Candlesticks for the Crypt Altar, very simple, of wrought iron.

Crucifix for the wall over the Crypt Chapel Altar, probably a polychromed Christus Rex, fulfilling the Crucifixion in the windows, and providing a focal symbol when the windows are dark.

Aumbry for the Crypt Chapel, to reserve the Sacrament for the sick, presumably, following English usage, a simple chamber on the north side.

Oak Doors at the entrance to the Crypt Chapel.

Oak Doors at the entrance from the sacristies into the Main Chapel.

Bells to extend the range of the Carillon.

Panelling to finish the workroom containing the Wolsey Window, fitting it for display of the Chapel treasures.

Cupboards for vestments in the Choir Room.

Bookcases with cupboards below, of oak, for the Chapel office.

Vestments of the Altars, and of the Ministers.

